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THE

ANCIENT LYRE,

A COLLECTION OF

OLD, NEW, AND ORIGINAL

Church Music,

UNDER THE APPROBATION OF THE

Professional Musical Society in Boston.

Arranged and Composed

BY CH: ZEUNER,

Organist at Park Street Church, and to the Handel and Haydn Society.

Boston:

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To PUBLISHERS, BOOKSELLERS, AND THE PUBLIC GENERALLY,

This work contains many old Hymn tunes, part of which have been composed by persons who had no knowledge of the science of Music, nor even the rules of Harmony, and therefore are contrary to the rules of harmony, rhythm, taste &c. nay, some of them required a total alteration. To harmonize such peculiar melodies or compositions, and at the same time, to render them conformable to the good taste, without injury to their original characters, more experience and knowledge was necessary than for composing new tunes. For this reason, the author and editor of this work claims the *harmony* and *alterations* of such tunes as his property, as under protection of the laws made and provided for such property.

Stereotyped by Lyman Thurston, & Co.

TO THE

New York Sacred Music Society.

AND TO THE

Handel and Haydn Society of Boston,

THIS WORK IS MOST

RESPECTFULLY DEDICATED.

ADVERTISEMENT.

THE editor of this collection of Sacred Music, begs leave respectfully to present the 'ANCIENT LYRE' to the public. It was undertaken at the request of many respectable individuals, and has been compiled with the hope that it will meet the approbation, and supply the wants of the public, and receive such a share of patronage as it shall be found to merit.

INTRODUCTION TO THE ART OF SINGING.

Of Music.

Remark: Music consists of Melody and Harmony.


Melody, is the air or tune of a composition, or the most conspicuous and flowing, and generally the highest part.

Harmony, is the combination of several sounds at once, by which an agreeable effect is produced on the ear, and the connexion existing between different Chords, (whether Conchords or Discords,) in a whole composition.

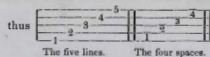
Notes, signify all signs by which the different sounds are expressed, recognised or represented; also the Cliffs, Rests, Dots, and all other necessary characters. The notes are placed higher or lower on the lines or spaces, according to the height or depth of the sounds which they indicate.

FIRST LESSON.

ON THE STAVE AND CLEFS.

The system of lines on which musical sounds are represented by signs called notes, is termed the *stave*;—thus  which has nine de-

grees, namely: five lines, and four spaces (counting from the bottom upwards.)



On these lines and spaces of the staff are placed the notes of music, (musical notes are expressed by white and black signatures, thus ○ or ●; they have stems occasionally attached to them, which may run upwards or downwards, it is quite immaterial,)

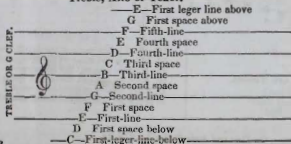


which are only seven in number, and they are named after the first seven letters of the alphabet: A, B, C, D, E, F, G. Should a melody or tune exceed these seven, the same series of letters are repeated.

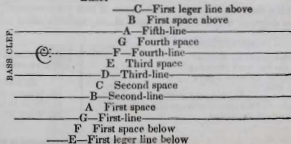
As it is of great importance that the situation of the letters upon the Staff should be perfectly known, the student is advised to commit to memory the following Scale or

GAMUT.

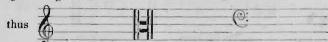
Treble, Alto or Tenor.



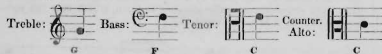
Base.



The different degrees of these notes, as to acuteness or gravity of sound (it is of course understood, that a note can neither be considered acute nor grave, until it be compared with another) depend on certain marks, representing letters, called clefs, which are placed at the beginning of a staff;

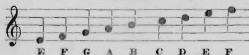


All the different notes take their names from the lines on which these clefs may be placed; Thus:



Remark: Some write cliffs, others cleffs or cleaves—this is of no importance. The word clef is derived from the Latin (*clavis*,) a key; in which sense we look upon a clef as the key that opens to us the names and pitch (with respect to acuteness and gravity) of every note in music.

EXAMPLE.

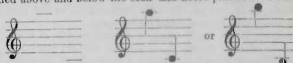


When more than nine notes (which the staff can only contain) are required, two degrees may be gained, one above, and the other below the

QUESTIONS.

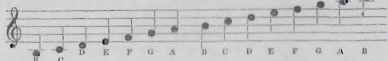
1. What is understood by *Melody*?
2. What means the word *Harmony*?
3. What signifies the word *Notes*?
4. What is a staff?
5. How many degrees contains the staff?
6. How do you call the spaces above or below the staff?
7. How do you call the notes?

staff, thus: Should more notes be desired, an extra line is then added above and below the staff and notes placed on them:



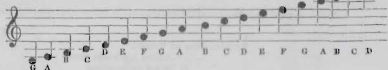
These additional lines are called ledger or leger lines, short or light lines.

EXAMPLE.



Still more notes may be gained, if necessary, in the like manner, by the application of other lines.

EXAMPLE.



QUESTIONS.

8. How many lines contains the staff?
9. How many spaces?

QUESTIONS FOR TREBLES AND TENORS.

10. What is the name of the first line?
11. What is the name of the second line?
12. What is the name of the third line?



QUESTIONS.

13. What is the name of the fourth line?
14. What is the name of the fifth line?
15. How do you call the first space?
16. How do you call the second space?
17. How do you call the third space?
18. How do you call the fourth space?

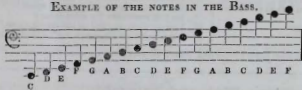
REMARK: The master is requested to practise after each lesson, the Time and Scale Tables, 1-2-3, & 12.


LESSON II.

OF NOTES AND CLEFS.


The Bass or F Clef is always in modern music, situated on the fourth line of the staff,  the note consequently on  that line becomes F from whence all the notes in that staff derive their names.


EXAMPLE OF THE NOTES IN THE BASS.



The Treble clef is always situated on the second line of the staff, the note becomes G  from whence all the notes in that staff derive their names.



The Tenor or C Clef  is generally situated on the fourth line of a staff, the notes of course derive their names from the line on which the C clef is stationed

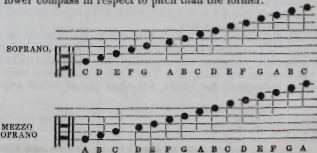
The Alto, Counter Tenor, or C clef  is situated on the third line of a staff.



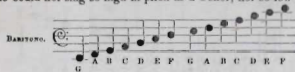
The C clef is likewise placed on the first and second lines of a staff; the notes in that case derive their names accordingly, C being always the name of the note situated on that line, wherever the clef may be placed, as before observed.

When the C clef is stationed on the first line of a staff, it is called the soprano or canto clef, and is used for the voices of boys and females. In Italy and Germany this clef is in general use for the Voices, Organ and Piano forte, most in ancient compositions—The Treble or G clef being reserved for the violin, flute, &c. and high Treble voices.

When the Clef is stationed on the second line of a staff, it is called the Mezzo Soprano clef, and is employed for the voices of boys and females, of lower compass in respect to pitch than the former.



The Bass or F Clef was also placed on the third line, in old compositions, and called the *Baritone clef*; it was used for the voices of men, who could not sing so high in pitch as a Tenor, nor so low as a Bass.



QUESTIONS.

1. On which line is the Clef of F (Bass clef) situated?
2. On which line is the Treble Clef?
3. On which line is the Tenor Clef situated?
4. On which line is the Counter?
5. For which kind of voice is the Bass Clef?
6. Is the Tenor Clef for female voices?
7. Which kind of voices have the Counter Tenor to sing?

QUESTIONS.

8. Which clefs are now in common use?
- QUESTIONS FOR BASS SINGERS.
9. Can you tell me the name of the first line in the Bass clef?
 10. What is the name of the second line?
 11. What is the name of the third line?

QUESTIONS.

12. What is the name of the fourth line?
13. What is the name of the fifth line?
14. Know you the name of the first space?
15. Tell me the name of the second space?
16. Do you remember the third space?
17. You certainly can tell us the fourth space?
18. For which kind of voices is the Treble Clef employed?

REMARK: The teacher is requested to practise with his scholars, after each Lesson, the time Table 1-2-3-4 and Table 5 the first two lines and Table 12.

On the Marks of Transposition, or the Sharp, Flat, and Natural.

MAY BE USED AS A SEPARATE LESSON.

Each of the seven primary notes, C, D, E, F, G, A, B, mentioned before, may be depressed, or elevated by marks of transposition. Thus, ♭—single, ♯—double —single ♭—double ♭ or ♯♭.

Both single and double marks of transposition are used. A Flat, directs that the note before which it is placed, be sung half a note lower than its natural tone.

A Sharp, directs that the note before which it is placed, be sung half a note higher than its natural tone.

A Natural, directs that the note before which it is placed, be sung neither higher or lower than its natural tone: and it is used to contradict the flats or sharps, placed at the beginning, &c. Remark: Flats, or sharps, placed at the beginning of a Tune, affect every note upon that line or space, throughout the whole, but when placed before any note

within a Tune, they affect only such notes as fall upon the line, or space on which they are marked, for one bar, though to prevent mistakes, they are usually contradicted by a natural.

The marks of transposition are either *essential* or *accidental*.

1. *Essential*, when they are written at the very beginning of a composition, after the clef, and so point out the key in which the piece is written; in this case, they transpose throughout the *entire* piece, those notes whose place they occupy on the staff.

2. *Accidental*, when, in the course of the piece, they are placed by the side of the notes; then they preserve their influence, only throughout that one bar; unless, during the course of it, they should be again contradicted by a natural.

QUESTIONS.

1. What is the use of a flat?
2. What is the use of a sharp?
3. What meaning has a natural?
4. How many kinds of flats and sharps are in use?

QUESTIONS.

5. Do you know their names?
6. How do you call the note C with a sharp?
7. Can you tell the name of the note A with a flat?
8. How many kinds of transpositions do you know?

QUESTIONS.

9. What shows an essential transposition?
10. What is meant by an accidental transposition?
11. What is the use of a double sharp?
12. What is the meaning of a double flat?







LESSON III.

On the form of the notes, their value, and on the rests equivalent to them in duration.

The various forms of the notes determine their value, time, or duration, and the rests, bear a certain fixed relation to them. These latter direct the singer or performer to cease for a longer or shorter period.

Proportion of the Notes.

Form of them, their value, time, or duration.

One Semibreve		is equal in duration to	
2 Minims			
4 Crotchets			
8 Quavers			
16 Semiquavers			
32 Demisemiquavers			

QUESTIONS.

1. How many kinds of Notes are there?
2. How do you call them?
3. Which is the longest note?
4. How many minims is a semibreve equal to?





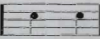

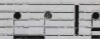

REMARK. Time and scale are now to be practised.

NAMES OF THE NOTES AND RESTS.

	Longa.	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Notes.							
	Uncommon.	1	2	4	8	16	32
Rests.							
	Uncommon.	1	2	4	8	16	32

Here it may be seen that during the time of one semibreve, two minims must be sung; similarly in the time of one minim, two crotchets; in the time of one crotchet, two quavers, &c. &c., in order to fill up the time of the longer notes by the increased number of notes of smaller value. Frequently three equal notes are required to be sung in the time that two of the same kind would naturally be; these notes are called *triplets*, and are usually distinguished by the figure 3.

{ The triplet of crotchets, is } equal in value { The triplet of quavers. } &c. &c.

			
THUS. to	to		
			
Two Crotchets.	Two Quavers.		

QUESTIONS.

5. How many crotchets is a minim equal to?
6. How many quavers do you count to a crotchet?
7. How many semiquavers?
8. What means the value of the notes?

QUESTIONS.

9. How do you know the length of a note?
10. What is a triplet?
11. How do you know that certain notes are triplets?
12. Do you know the rest?

(The master examines his pupils about the rests.)

LESSON IV.

ON TIME, AND ON THE BAR.

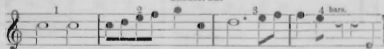
TIME, is that rhythmic and equal movement in music, which our feelings naturally resolve into short and equal measures, or portions of duration, and which measures, they again subdivide into a constantly equal number of elements, or units. These elements we shall call parts, and the constantly equal number of them, which concur to form a whole measure of duration, make what is called a *Bar*; from this we see, that whatever is rhythmical in music, is comprised under the idea of *time*, and that the term *bar*, as compared with *time*, is only a subordinate division of this rhythmic and equable movement, accordingly, *Time* includes:

1. The determination of those rhythmic numbers of equal parts, by marks of figures which are placed at the commencement of a piece, immediately after the clef and signature, and which sometimes appear changed in the course of the piece;

2. The determination by means of words, of the quicker or slower degree of movement (*il Tempo*;) and lastly: the constant, equable, and strict preservation of this fixed degree of movement, usually called, *keeping the time*.

On the other hand, by the word *Bar*, is to be understood, a group of notes, which, according to the time fixed upon, are separated from the following notes, by strokes drawn perpendicularly across the staff, in order to place more clearly before the eyes of the performer, the rhythmic divisions of time. Hence, all the space contained between two such strokes, (*bar lines*;) together with the notes contained therein, form what is called a *Bar*.

EXAMPLE.



QUESTIONS.

1. What is time or rhythmic in general?
2. What is a measure?
3. What means those figures placed in the beginning of a piece of music?
4. What shows the bottom figure?

The different species of time, are with one or two exceptions, indicated by two figures, in the form of a fraction; the *bottom figure*, shows the value, and the *top figure*, the number of parts of the bar contained within the bar itself.

3	3	3	6	6	2	9
4	8	2	8	4	4	8

Before the Pupil begins to learn any tune, let him, in addition to the signature, attend to the marks of time.

The *parts* of the bar, are divided into *accented*, and *unaccented*. By the former are to be understood, those parts upon which our feelings naturally bestow a certain degree of weight or stress.

The latter pass by our ear, as it were, and, in comparison with the former, appear light and unimportant. In beating, or marking time, by means of the hand, the former are distinguished by the falling, and the latter by the rising of the hand.

Remark. Emphasis is frequently misapplied for accent, and accent for emphasis. By accent is meant a certain stress of the voice, of a longer or shorter, stronger or weaker, higher or lower, quality of sound upon a particular vowel or syllable in a word;—but emphasis is the peculiar tone of importance or stress, given to whole words or sentences.

Without accent, there is no more melody in song, than in the humming of a bee; and without the regular management of long and short syllables, there can be no versification. There are as many different accents, or modes of enforcing or enfeebling the meaning of words, in music, as in speech. There is a *yes* that says *no*, and a *no* that says *yes*.—The voice of a feeling singer, can modulate all these shades, and affect the hearer on the side of intellect, as well as sense.

Rees's Encyclopædia.

QUESTIONS.

5. What shows the top figure?
6. What else is to be understood by time?
7. What means keeping the time?
8. How do you call certain strokes across the staff?

The master continues to practise time and scale.

QUESTIONS.

9. What is musical accent?
10. Which notes have no accent?
11. How do you beat the accented notes?
12. How do you beat the unaccented notes?

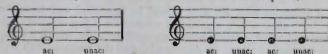
LESSON V.

ON THE TIME.

There are three kinds of time, *Common*, (even, equal,) *Triple*, (unequal,) and *Compound* time.

1. *Common times* are those which contain an even number of parts, the first of each couple being always accented, and the second unaccented. To *Common times* belong: four Crotchet time, $\frac{4}{4}$ usually called *common time*, and marked by a C; this strictly speaking, is a doubled $\frac{2}{4}$

time, divisible by the number 2 into twice 2 parts, of which the former is always accented, and the second unaccented; consequently, each bar of four crotchet time, contains 2 accented and 2 unaccented parts, as:



The less Allabreve, or 2 minim time, $\frac{2}{2}$ generally indicated by C contains two parts or beats, each of which is a minim. Two crotchet time, $\frac{2}{4}$ differs from the less Allabreve, only in this, that in the latter, the parts of the bar are minims, in this crotchets.

2. *Triple times*, are those of which the bars may be divided into 3 equal parts, of which the first is accented, and the other two are unaccented.

QUESTIONS.

1. How many kinds of time are known to you?
2. Can you tell us the names of all of them?
3. Which notes are the accented notes in common time?

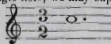
QUESTIONS.

4. Which in triple time?
5. What is the difference between Allabreve and $\frac{3}{4}$ time?
6. Can you remember some of the compound times?

To Triple time belongs:

Three minim time, $\frac{3}{2}$ the bar of which consists of three minims. As

this time does not contain any groups of three notes, if we desire to represent all the 3 parts by a single note, we may supply the place of the third part, by means of a dot.



Three crotchet-time, $\frac{3}{4}$ as well as three quaver time, $\frac{3}{8}$ differ from

the foregoing only by the alteration in the kind of notes; as, $\frac{3}{4}$ $\frac{3}{8}$

3. *Compound times*, are those in which the parts of the bar always remain the same with regard to the kind of notes employed, and which appear multiplied only with regard to the number of them.

Thus: $\frac{6}{4}$ is a doubled $\frac{3}{4}$ $\frac{6}{8}$ is a doubled $\frac{3}{8}$

$\frac{9}{4}$ is a tripled $\frac{3}{4}$ $\frac{9}{8}$ is a tripled $\frac{3}{8}$

$\frac{12}{8}$ a quadrupled $\frac{3}{8}$

It will now be of great utility to the pupil, to learn to mark or beat the bar of these different times by himself; by so doing, he will acquire a more correct idea of precision in time, and of musical rhythm in general, viz. the Tables No. 1, 2, 3, 4.

QUESTIONS.

7. What kind of time is $\frac{3}{4}$ time?
8. Don't you call $\frac{3}{4}$ Common time?
9. What's the difference between accent and emphasis?

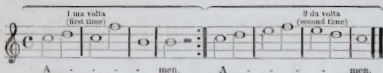
REMARK: The time is now to be practised, Table 1-2 and 3, also Table 5, -the first two lines, and Table 12.

LESSON VI.

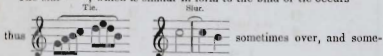
ON MUSICAL CHARACTERS.

Marks indicating repetition were more numerous formerly than at present. The characters now in use serves to denote the repetition of both parts of a theme or composition, as ||: or of the first part only, as :|| or of the second only, as ||: according as the little dots or dashes are placed on the one side, or on the other.

Should one or more bars at the end of a strain which is marked for repetition, be performed the second time in a different way from the first, and so require to be passed over on the repetition, such alteration is pointed out by the expression 1 *ma. volta*, (first time,) and 2 *da volta*, (the second time;) and the bars to be slipped, are enclosed by a curved line drawn over them, and omitted on the (2 *da volta*,) or repetition.



The slur — , which is similar in form to the bind or tie occurs



QUESTIONS.

1. What is the meaning of a repeat?
2. What is the use of a slur?
3. What is the difference between the slur and the tie?

QUESTIONS.

4. What means a curve line over the dots?
5. Do you know the meaning of a pause?
6. What means the word *crescendo*?

QUESTIONS.

7. How is *decrescendo* to be performed?
8. What means singing *Legato*?
9. What means the word *Staccato*?

REMARK: Time, and Scale and Intervals are now to be practised.

times under the notes, and implies that the group of notes embraced by it, must be connected together closely and smoothly, without striking the following note again. The word *Legato* (tied) indicates also that the whole musical Period in which it stands, even when no slur appears, must be played in the smoothest and most connected manner.

Mark ($\cdot \cdot \cdot$ or $|||||$) indicating that the notes are to be perceptibly detached from one another. This style of singing or performing is called *Staccato*.

When a curve is drawn over the dots $\cdot \cdot \cdot$ —the notes receive a certain increasing degree of emphasis, and it is called *portamento*.

The Pauses (\frown) over notes and rests, indicates a point of repose to the performer. Should two pauses occur one after the other, separated only by a few notes, the performer must dwell on the former a shorter time than on the latter.

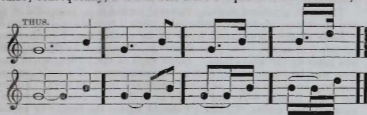
A Pause, or stop, \frown &c., should be increased and diminished thus, \frown after which a profound silence for a few moments, gives it a wonderful effect. In *crescendo*, we must open the mouth a little at first, and by degrees more; in *decrescendo*, just the reverse, both have a fine effect.

The *crescendo* (<) shows by its form that the quantity of tone or force required in performing, constantly increases from the point where the lines meet, towards the opening; as in the *decrescendo* (>) it gradually diminishes.

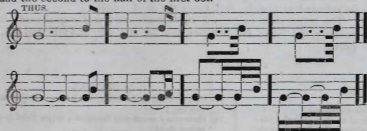
LESSON VII.

ON MUSICAL CHARACTERS.

(This lesson demands the particular attention, as it has an important influence on the accurate perception of time, and on the correct division of the notes. It is closely connected with the preceding lesson.) The dot, as well as the tie or bind, lengthens the value of a note. One dot lengthens the note behind which it is placed, by *one half*, of its natural value; consequently, a minim with a dot is equal to three crotchets, &c.



If two dots are placed after a note, the first is equal to the half of it and the second to the half of the first dot.



QUESTIONS.

1. What is the use of a dot after a minim?
2. How much, adds a dot after a note or rest?
3. How much is a dotted minim?

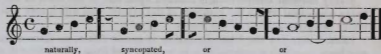
QUESTIONS.

4. How much is a dotted crotchet?
5. How much a dotted quaver?
6. How much is the second dot by a minim?

Time, Scale, and Intervals are now to be practised

Dots after rests have a similar power to those after notes.

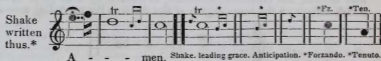
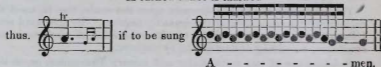
Notes are termed *syncopated*, when their rhythm sometimes precedes, and at others, follows after that of those notes which occupy the place of, and which mark the natural and equal divisions of the bar.



On Shakes.

SHAKES ARE IN MUSIC IMPORTANT GRACES.

A turned shake is marked



QUESTIONS.

7. How much the second dot by a crotchet?
8. What are syncopated notes?
9. How can you know the movement of a composition?

LESSON VIII.

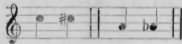
ON THE SCALES.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece.

(*Key.* Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

The character of the key depends upon the scale, that is, upon the correct orderly succession of the notes by degrees. By the word scale (*Gamut*) is to be understood the regular succession of whole tones and semitones, ascending or descending by degrees.

Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a #, b, or ♯, and stands always on the same degree of the stave as the preceding note as:



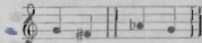
QUESTIONS.

1. How many notes do you count within the compass of an octave?
2. How many sorts of semitones do you know?
3. How is a chromatic semitone formed?
4. How much comprises a whole tone?
5. How many sorts of scales do you know?

QUESTIONS.

6. Can you tell us the names?
7. Of what is the diatonic scale composed?
8. Of what consists the artificial or chromatical scale?
9. How many whole tones contains the diatonic scale?
10. How many half tones?

2. The major or diatonic semitone, on the contrary, stands always on the next degree, above or below; as:



It follows therefore that a *whole tone*, always comprises one major, and one minor semitone; and, that between the two tones which form the whole tone, there is always a *half tone* in the middle.

The scale is termed *diatonic*, (natural,) when it is composed of tones and semitones; *chromatic*, (artificial,) when it consists of semitones only.

Each of the 12 principal tones in an octave, may be either *major*, (greater) or *minor*, (less); the former is determined by the *major* third, and latter by the *minor* third. Since each of the 12 degrees of the octave may be taken as the root or commencement of a scale, and since this may be either major or minor, there are in all 24 keys. To render the Pupil familiar with, and certain as to the succession of notes in the most common scales, (*Gamuts*) I should advise the master to explain to the scholars the regular succession of tones and semitones in both the *major* and *minor* scale, and to take care that they be thoroughly grounded in them, for this purpose, the scales of *C major* and *A minor* should be selected as models, they being the most simple.

The major scale contains 5 *whole* tones and 2 *major* semitones; in ascending, the latter fall between the 3d. and 4th. and 7th. and 8th. degrees.

QUESTIONS.

11. Can you tell us the difference between major and minor key?
12. How many semitones contains a major third?—and a minor third?

The master proceeds to the common useful practice of Time Scale and Intervals.

Key of A_b, Major Mode. †

Key of F, Minor Mode.

Key of E_b, Major Mode.

Key of C, Minor Mode.

Key of B_b, Major Mode.

Key of G, Minor Mode.

Key of F, Major Mode.

Key of D, Minor Mode.

SCALE DEGREES. maj. semit.

2 whole tones. 3 semitones.

SCALE DEGREES. maj. semit.

1 whole tone. 4 semitones.

From the model, we find you find in the key (or scale) of G major? minor key of G major?

The relative, (corresponding) keys, having the same number of sharps or flats, are called relative keys. The relative of G major is D minor, and the relative of D minor is G major.

- QUESTIONS.**
- How do you find the relative minor keys in general?
 - In what way can we find out how many sharps or flats a major or minor key needs?
 - How many sharps has the key of C major?

- QUESTIONS.**
- Why has it no sharps nor flats?
 - Do you know any other way to find out how many sharps or flats a key needs?
 - Tell us how?

A VERY IMPORTANT HINT FOR MASTERS AND PARENTS.

Music should be made a source of pleasure and entertainment, and respect and confidence, unmingled with dread, entertained to parents—is the best security of the ultimate improvement of his scholars.

- QUESTIONS.**
- Where do you find the two sharps?
 - Where is the place of the scale?
 - What is the difference between the two scales?

LESSON VIII.

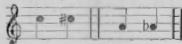
ON THE SCALES.

Every musical composition is founded upon one or the other of the 12 notes comprised within the compass of the octave, and which note determines the principal key of the piece.

(*Key*. Signifies the Diatonic major or minor Scale, as formed from any tone, in which a composition is written, and from which tone it obtains its name. The Diatonic Scales, consisting of whole and half tones, we are compelled to use more or less, Flats or Sharps, in order to regulate or keep the tones at a proper distance, hence we have as many keys as half tones within an Octave, and hence the meaning of placing Sharps or Flats, before a Piece of Music.)

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Semitones are of two sorts, major and minor; The minor, or, as it is also termed, the chromatic semitone, is formed by a \sharp , \flat , or \natural , and stands always on the same degree of the stave as the preceding note as:




QUESTIONS.

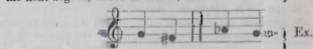
1. How many notes do you count within the compass of an octave?
2. How many sorts of semitones do you know?
3. How is a chromatic semitone formed?
4. How much comprises a whole tone?
5. How many sorts of scales do you know?


QUESTIONS.


6. Can you tell us the names?
7. Of what is the diatonic scale composed?
8. Of what consists the artificial or chromatical scale?
9. How many whole tones contains the diatonic scale?
10. How many half tones?


The master proceeds to the common useful practice of Time Scale and Intervals.


2. The major or diatonic semitone, on the contd } Ex. 





It follows therefore that a whole tone, always (one minor semitone; and, that between the twise whole tone, there is always a half tone in the mids. } Ex. 


The scale is termed *diatonic*, (natural,) when and semitones; *chromatic*, (artificial,) when it c } Ex. 


Each of the 12 principal tones in an octav (greater) or *minor*, (less); the former is determ and latter by the minor third. Since each of t } Ex. 


tave may be taken as the root or commencement } Ex. 

this may be either major or minor, there are in the Pupil familiar with, and certain as to the suc most common scales, (*Gamuts*) I should advise the scholars the regular succession of tones an } Ex. 

major and minor scale, and to take care that the ed in them, for this purpose, the scales of C m be selected as models, they being the most sim; } Ex. 

The major scale contains 5 whole tones and c ending, the latter fall between the 3d. and 4 of } Ex. 

grees, } Ex. 

QUESTIONS. } Ex. 

&c. } Ex. 

is mind.

May b

Key of $A\flat$, Major Mode. †

Key of F, Minor Mode.

Appoggiaturas are a bar, and represented they are still express

They may be considered the value of which they are long and short.

The long or accented principal note, when, consists of two equal parts the real value of the note, as:

Key of $E\flat$, Major Mode.

Key of C, Minor Mode.

Key of $B\flat$, Major Mode.

Key of G, Minor Mode.

Key of F, Major Mode.

Key of D, Minor Mode.

Written.

To be sung.

QUESTIONS.

1. How do you find in the key (or scale)

Before a note with

of G major?

minor key of G major?

QUESTIONS.

4. How do you find the relative minor keys in general?

5. In what way can we find out how many sharps or flats a major or minor key needs?

6. How many sharps has the key of C major?

QUESTIONS.

7. Why has it no sharps nor flats?

8. Do you know any other way to find out how many sharps or flats a key needs?

9. Tell us how?

A VERY IMPORTANT HINT FOR MASTERS AND PARENTS.

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To learn how many major and minor scales the same signature, with fifths; Thus, seek first and again from this I till we come back to C, which is the root of a new scale, their signatures, let them themselves according to

LESSON VIII.

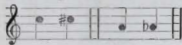
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QUESTIONS.

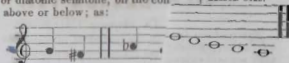
1. How many notes do you count within the compass of an octave?
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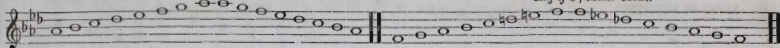
be selected as models, they being the most simple. The major scale contains 5 whole tones ascending, the latter fall between the 3d. and 4th. degrees.

11. Can you tell us the names of the major and minor key?
12. How many semitones does the minor third?



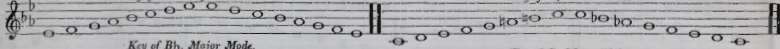
Key of $A\flat$, Major Mode. †

Key of F, Minor Mode.



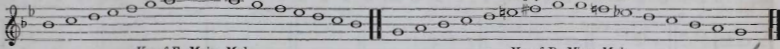
Key of $E\flat$, Major Mode.

Key of C, Minor Mode.



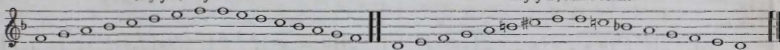
Key of $B\flat$, Major Mode.

Key of G, Minor Mode.



Key of F, Major Mode.

Key of D, Minor Mode.



QUESTIONS.

1. How many sharps do you find in the key (or scale) of A major?
2. How many in the key of G major?
3. Which is the relative minor key of G major?

QUESTIONS.

4. How do you find the relative minor keys in general?
5. In what way can we find out how many sharps or flats a major or minor key needs?
6. How many sharps has the key of C major?

QUESTIONS.

7. Why has it no sharps nor flats?
8. Do you know any other way to find out how many sharps or flats a key needs?
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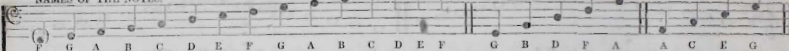
Additional TABLE NO. 11. Exercises for Bass voices.

NAMES OF THE NOTES.

SELDOM USED.

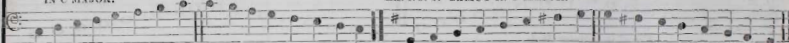
LINE.

SPACES.

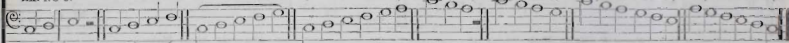


EX. NO. 1. SCALE OR GAMUT
IN C MAJOR.

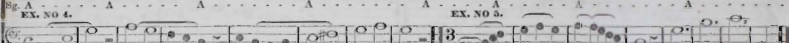
EX. NO. 2. GAMUT IN G MAJOR.



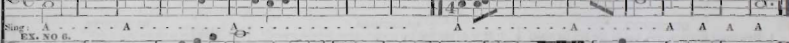
EX. NO. 3.



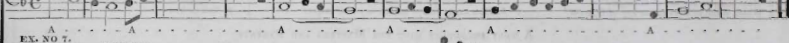
EX. NO. 4.



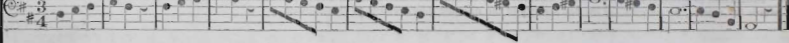
EX. NO. 5.



EX. NO. 6.



EX. NO. 7.



EX. NO. 8.



EX. NO. 9.



TABLE No. 1. Exercise, to practise the Time without rests.

Mixt Time.

ALLEGRETTO.

La La La, &c.

ALLEGRETTO.

La, &c.

ANDANTE.

ADAGIO.

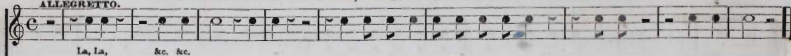
ALLEGRO.

ADAGIO.

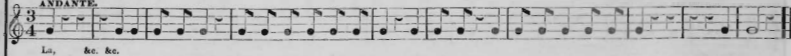
TABLE No. 2. Exercise, to practise the time without Rests.

Mixt time.

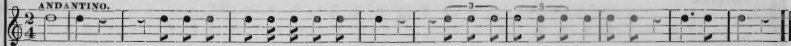
ALLEGRETTO.



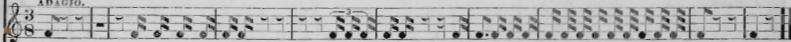
ANDANTE.



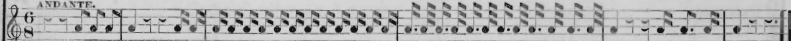
ANDANTINO.



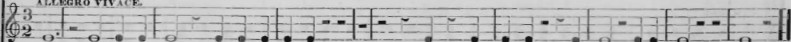
ADAGIO.



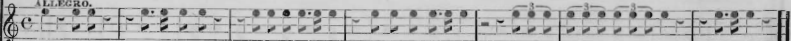
ANDANTE.



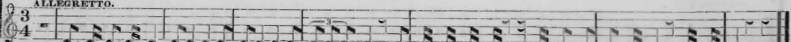
ALLEGRO VIVACE.



ALLEGRO.



ALLEGRETTO.

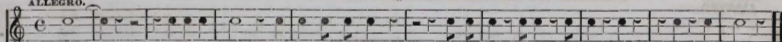


Remark: Let the scholars count the Time, and beat the Notes with the hand, or let them beat the Time and sound the Notes.

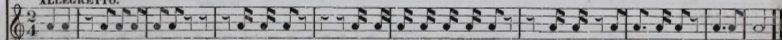
TABLE No. 3. Exercise to practice the Time with Rests.

Mixt Time.

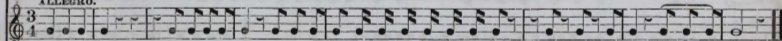
ALLEGRO.



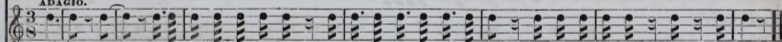
La, &c.
ALLEGRETTO.



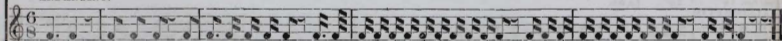
La, &c.
ALLEGRO.



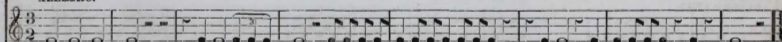
La, &c.
ADAGIO.



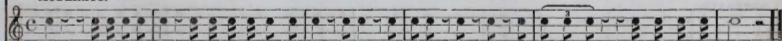
La, &c. la, &c.
ANDANTINO.



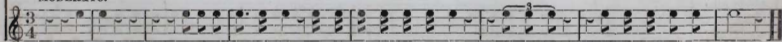
La, la, &c.
ALLEGRO.



La, &c.
MODERATO.



La, &c.
MODERATO.

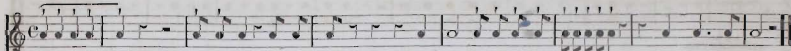


La, la, &c.

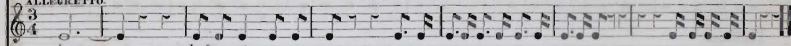
TABLE No. 4. Exercise to practice the time with Rests.

Mixt time.

ALLEGRO.
PORTAMENTO.



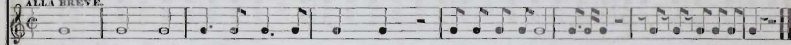
La la La la La &c:
ALLEGRETTO.



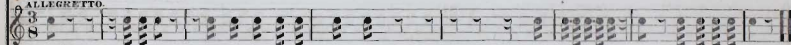
La - - - La &c:
ANDANTINO.



La La &c:
ALLA BREVE.



Cent two. La La &c:
ALLEGRETTO.

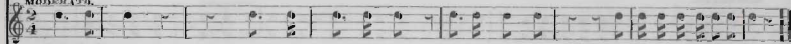


La &c:
ALLEGRO ASSAI.



La &c:

MODERATO.



La La &c:
ALLEGRO.



La la La &c:

TABLE No. 5. THE GROUND AND FOUNDATION OF ALL SINGING.

1. Improving a good sound. 2. To swell the sound. 3. To keep in the breath. 4. To strengthen the chest.
Sing always a clear *a*, like after or father.

Scale or Gamut.

The musical score consists of six staves, each with a treble clef and a key signature of one flat (B-flat). The first two staves are labeled 'Scale or Gamut' and feature diamond-shaped notes with 'A' markings below them. The third staff is labeled 'LEGATO.' and features circular notes. The fourth staff is labeled 'LEGATO.' and features circular notes. The fifth staff is labeled 'MODERATO. EXERCISES.' and features circular notes. The sixth staff is labeled 'MODERATO. LEGATO.' and features circular notes. The score includes various musical notations such as notes, rests, and dynamic markings.

TABLE No. 6. Exercise to practice the Time and Intervals without Rests. Triple Time.
MODERATO.

The exercise consists of eight staves, each with a vocal line and a piano accompaniment line. The time signature is 3/4, and the key signature is one sharp (F#). The tempo is marked 'MODERATO'.

Staff 1: Vocal line: *La, La, &c.* Piano line: *Close or go on.*

Staff 2: Vocal line: *La, La, &c.* Piano line: *Close or go on.*

Staff 3: Vocal line: *La, La, &c.* Piano line: *Close or go on.*

Staff 4: Vocal line: *La, La, &c.* Piano line: *Close or go on.*

Staff 5: Vocal line: *La, La, &c.* Piano line: *Close or go on.*

Staff 6: Vocal line: *La, La, &c.* Piano line: *Close or go on.*

Staff 7: Vocal line: *La, La, &c.* Piano line: *Close or go on.*

Staff 8: Vocal line: *La, La, &c.* Piano line: *Close or go on.*

MODERATO.

TABLE No. 7. To practice the Time and Intervals.

Common Time.

La, La, &c.

Close, or go on.

La, La, &c.

La, La, &c.

No. 4. &c. &c.
Only sometimes to conclude.

La, La, &c.

La, La, &c.

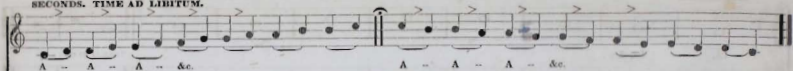
La, La, &c.

La la la la &c. La la la la la &c.

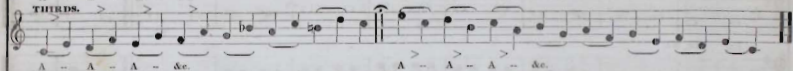
TABLE No. 8. THE INTERVALS.

To practice them in different Styles.

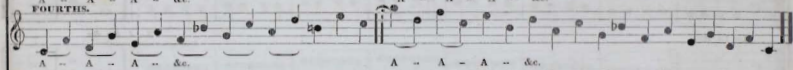
SECONDS. TIME AD LIBITUM.



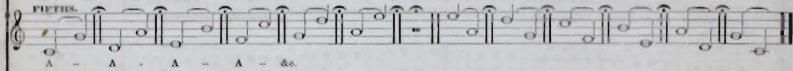
TITRIDS.



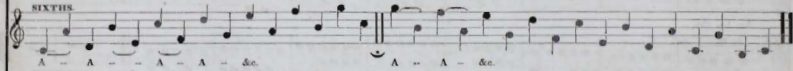
FOURTH.



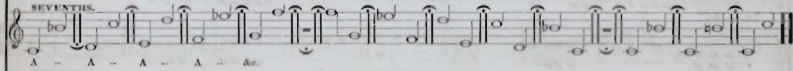
FIFTIES.



SIXTHS.



SEVENTHS.



OCTAVES.



TABLE. No. 9. Examples in Seconds with Rests. Semp. Legato.

Mixt time, and Mixt Keys.

ALLEGRETTO.

ALLEGRO.

ANDANTINO.

ALLEGRO.

ALLEGRO.

MODERATO.

MODERATO.

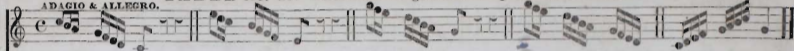
ALLEGRETTO.

D A A A A

TABLE No. 10. Exercises in general to practice the voice.

Semp. Legato.

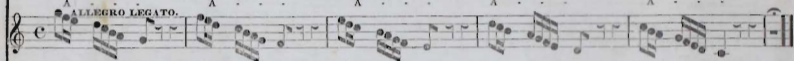
ADAGIO & ALLEGRO.



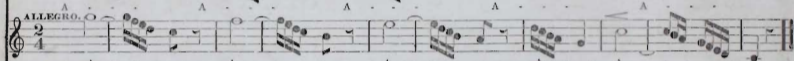
ALLEGRO LEGATO.



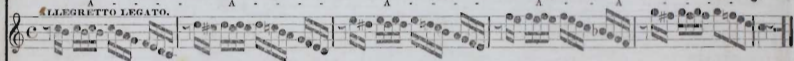
ALLEGRO LEGATO.



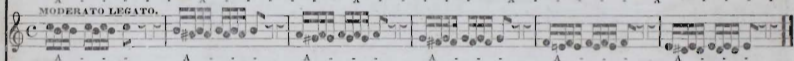
ALLEGRO.



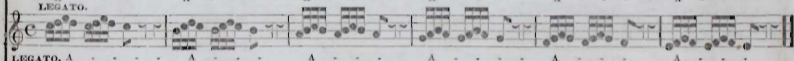
ALLEGRETTO LEGATO.



MODERATO LEGATO.



LEGATO.



LEGATO. A

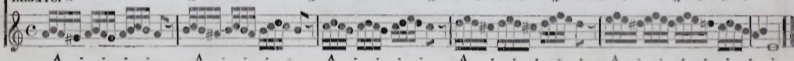
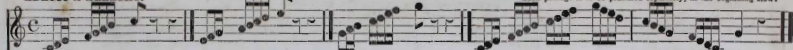


TABLE No. 11. Exercises in general to practice the voice.

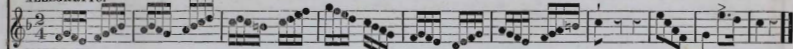
SEMP: LEGATO.
SING A.
Each passage is to be practised separately, in the beginning slow.

ADAGIO & ALLEGRO.

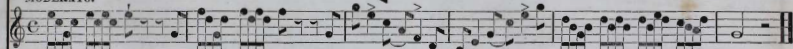


A -- -- A -- -- A -- -- A -- --

ALLEGRETTO.

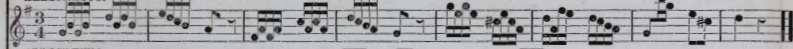


MODERATO.

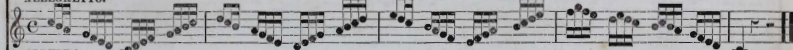


A -- -- A -- -- A -- -- A -- --

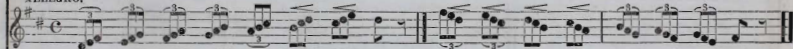
ALLEGRETTO.



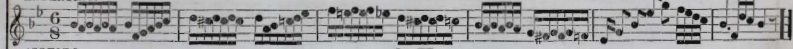
ALLEGRETTO.



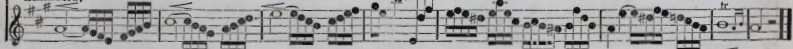
ALLEGRO.



ANDANTINO.



ALLEGRO.



Take your choice about Forte, Piano, Crescendo, Decrescendo, Mezza Voice, Staccato, and in all Tables Employ your taste and own judgment

SCHOLARS TAKE AWAY THE BOOKS.

A specimen to show how
the Intervals are to be practised.

Degrees of the Major Senio.

Degrees of the Major Scale.

The Master to his scholars.

1 2 3 4 5 6 7 8 9 10 11 12

call out loud. Pauses! sound one! (or Key note) Sound two! or (the second) Sound three! or third! One! or Key!

ALLEGRO. A ALLEGRO. A ALLEGRO. A ALLEGRO. A

sound in succession three degrees! Four! Five! Six!

Key pauses! Perfect fifth! Sixth! Key! Octave! Repeat third line (Remark for the master)

Key without pauses! Sixth! Key! Fourth! &c. &c.

Key! Perfect fifth! Sharp fifth! Key! Sixth! Key a Pause!

Key! without Pause! or one Two! One! Five! Key! Eight! Nine!

Key! Minor Third! Key! Major Third! Key! Eighth! a Pause! &c. &c.

Remark. The third line is often to be repeated in fast time, last note short.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

A, signifies, with, for, to, &c.

Accelerando, constantly accelerating in speed.

Adagio, slow.—(ma, but; non, not; too much; molto, much or very.

A duo, Duetto, is a composition in two parts, or for two voices.

A Tre, Terzetto, or Trio, in three parts.

A Quarte or Quartetto, in four parts.

Ad Lib., *Ad Libitum*, without strict observation of time, or at pleasure.

Affettuoso, affectionately.—*Con Affetto*, with affection, or tender expression.

Alla Breve, or Alla Capella, or a C with a line drawn through, signifies two beats in a bar, and is to be performed quick.

Allegretto, lively.

Allegro, (or *Allo*), brisk, quick.—*Allegro assai, di molto, agitato, vivace*, an increased quickness of *Allegro*.

Allegretto, a little brisk.

Allegro, as quick as possible.

Alto, in German, Italian, and French compositions, means always the Second Treble, to be sung by a female or child's voice; but in English compositions, it signifies a high Tenor voice.

Andante, a little slow.

Andantino, a little faster than *Andante*.

Amen, yes it will certainly be done, or be it so, or may it be so.

Amabile, amiable.

Amoroso, tenderly.

Animoso, animate.

Antem, in former times meant a portion of the Scriptures, set to Music: at present, however, it means not only that, but also sacred words put to Music, for 1, 2, 3, or 4 voices or parts, or a select piece.

Assai, generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow; *Allegro Assai*, more quick.

A tempo, in time: used where the singer is at liberty to retard, or quicken the time; and means that strict time must again be resumed.

Aria, an air—song.—*Arietta*, a small air—song.

Arioso or Cantabile, a melodious air.

Bass, the Bass part, and the lowest part in harmony.

Bis, twice, or repeat.

Brio, *Brioso*, *Con Brio*, fiery, or with great animation.

Brillante, a brilliant style, or manner of execution.

Cadenza, a close; or a preparation to close, whole or half.

Canon, a scientific composition. Explanation would be entirely useless without knowing contra-point and fugue.

There are a great many kinds of canons; pr. Ex. *canon simplex*, *canon duplex*, *canon triplex*, *canon apertus*, *canon clausus*, *canon enigmatics*, *canon circularis*, *canon infinitus*, *canon perpetuus*. Some canons receive their names from certain kinds of imitations, like *canon in Hypodiatono*, in *Epidiatonorum*, in *Epidiatente*, in *Hypodiatente*, in *Epidiatonon*, in *Hypodiatonon*, there are, perhaps, more than fifty kinds of canons.) All such names and expressions, on the top of a canon, have no meaning for performers, except in the canons *circularis*, and *infinitus*, where only one part begins.

Cantabile, singing in a pleasing style.

Calando, (or *Calo*), a diminution of time and sound, in general.

Canto, Cantus, the Air, the voice part or the melody.

Concertante, is added to a piece where the parts have the melody alternately.

Chorus, a composition for not less than 4 parts, often to 5, 6, 7, or 8 parts, sometimes signifies Chorus; Tutti; for all the voices.

Coda, the close of a composition, or an additional close.

Con fuoco, wild, with fire.

Con, with.

Con anima, with soul—expression.

Comodo, like *Allegretto*, commodious.

Con moto, fast.

Choral, is a peculiar composition of old Church style, slow movement, written in equal rhythm, (time.)

Crescendo, or *Cresc.*, to swell the sound—*Decrescendo*, or *Decresc.*, to diminish the sound.

Chromatic, a term given to a succession of semitones, in relation to melody or harmony.

Da Capo, (D. C., or D. Cp.) to repeat certain strains, or from the beginning, unto the *Fine*, (End.)

Dal Segno, (D. Sg.) from the sign.

Diminuendo, (Dim.) gradually slower, diminishing.

Diceto, solemn or devout.

Dirge, a piece composed for funeral occasions.

Dolce, sweetly or soft.

Doloroso, *con dolce*, melancholy or dolorous.

Duo, Duetto, for two parts, with or without accompaniments of an orchestra.

Duolo, con duolo, with pain, sorrow.

E, and, an *moderato e flebile*, moderate and complaining.

Espressivo, expression, expressive.

Fagotto, Bassoon—also a stop on the Organ.

Falsetto, or voce di testa, Head voice produces the higher tones; is of a more delicate, and soft sound, artificial, and seems to originate from the throat.

Fantasia, sublime.

Finale, the last part.

Fine, the end.

Forse, or F, loud.

Fortissimo, or *FF*, very loud.

Forzando, or *Fz.*, > < with force, emphasis.

Fuga, or Fugue, a scientific composition where the parts constantly imitate and according to certain Rules—there are many kinds of Fugues.

(*Fuga ricercata*, *fuga libera*, *fuga saluta*, *fuga sciolla*, *fuga recta*, *fuga retrograda*, *fuga per augmentationem*, *fg. p. diminutionem*, *fuga per arsin et thesis*, in relation to the Theme: *fuga composita*, *fuga incomposita*, *fuga authentica*, *fuga plagalis*.) All such names and expressions are immaterial to the performers, and no anxiety need therefore be felt concerning their meaning, nor that of the different canons.

Grave, very slow and serious.

Grazioso, graceful.

Gustoso, or con gusto, with taste

Hallelujah, Hebr. lang. signifies praise the Lord.

Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.

Innocentemente, innocent.

Interval, the distance between any two tones.

Interlude, an instrumental passage introduced between.

Largo, slow—slower than *Adagio*.

EXPLANATION OF THE USUAL TERMS IN SACRED MUSIC.

Larghetto, pretty slow.

Lagrimoso, Lamentabile, Lamentoso, lamenting.

Legato, slurring the notes together.

Lento, slow, like *Adagio*.

Leutando, rallentando, ritardando, gradually retarding.

Motuo tempo, in the same time.

Ma, but.

Major, the correspondent major key, or major in general.

Marato, diminishing.

Marcato, well marked, or accented.

Majestoso, majestic.

Melody, the highest part, principal part, air.

Mesto, mourning.

Men, less—*men forte*, less strong.

Men rivo, with less spirit.

Messa di voce, swelling and diminishing the strains or sounds.

Mezzo, half, *mezzo forte*, (*MF.*) half loud (*MP.*) half soft.

Minor, the correspondent minor key, or minor in general.

Moderato, moderately.

Molto, much.

Morendo, dying away.

Motetto, a vocal composition, in general fuguing style, the words taken from the sacred scriptures, and never less than 4 parts, often for 5, 6, 7, or 8 parts.

Non, not.

Nota Sostentata, passing quickly from *piano* to *forte*, and from *forte* to *piano*.

Oratorio, a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c.

Overture, in dramatic music is an instrumental composition, which serves as an introduction.

Orchestra, the place or band of musical performances.

Organo, Organ.

Pastorale, in a natural, (pastoral) style.

Patetico, pathetic, grand, passion, effect.

Parlanto, more speaking than singing.

Piano, (*P.*) soft, (*MP.*) half soft.

Pedal, that part of the Organ, played with the feet.

Perdendo, Perdendosi, losing itself.

Piacere, a piacere, at pleasure.

Pianissimo, (*PP.*) very soft.

Pietoso, soft, hasty.

Pia mosso, quicker—*piu presto, stretto*, the same.

Pia, more—*pia Allegro*, more lively—*piu forte*, louder.

piu tosto Andante, rather a little slower.

Poco, poco a poco, by degrees, *poco a poco crescendo*, to swell the sound by degrees.

Pomposo, grand, pompous.

Portamento di voce, is the art of sustaining or carrying the voice, (or sound,) blending the notes together; contrary to *portamento* is the *staccato*.

Presto, quick—*Prestissimo*, very quick.

Primo, the first part.

Quartetto, a composition consisting of parts, each of which occasionally takes the melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Quasi, nearly as.

Rallentando, Ritardando, to diminish the time and sound gradually.

Recitativo, a sort of musical declamation, having to each syllable, a musical sound.

Risolto, resolute, resolved, decided.

Ritornello, repeating certain phrases, the expression taken from a sort of ancient poetry: *Rondeau cest ma ritournelle continue*.

Secundo, the second part.

Semi Chorus, half the Choir or voices.

Segue, or (*Seg.*) go on to the following.

Sempre, or Semp., always, throughout the piece.

Senza, without—*Senza replica*, without repetition.

Serioso, serious.

Siciliano, a more slow movement, in general written in 6-4, or 6-8 time, like *pastorale*.

Smorzando, becoming extinct.

Soave, sweet.

Solo, for a single voice, (part.) *Soft*, for single voices in more parts.

Sopra, above—*come sopra*, as above.

Soprano, for a high Treble voice, signifies Treble voices in general.

Sostendo, or Sost., dwelling upon notes, in giving them a peculiar expression.

Sotto voce, middling strength of sound.

Spicato, distinct.

Spirituoso, or con spirito, with spirit.

Staccato, or Staccato, (*Stacc.*) short and distinct.

Stretto and Stringendo, pressing the time faster.

Stringendo, pressing, hurry ng on.

Symphony, a passage to be executed by instruments, while the vocal performers are silent.

Syncope, is a slurring of the notes contrary to the natural accent.

Tasto Solo, (*T. S.*) signifies in *unison*, *all unisono*; in compositions for the Organ, signifies it without the Pedal Base.

Tacit, be silent.

Tardo, slowly.

Tanto, very.

Tempo, time—*A tempo*, in time—*Tempo primo*, the time of the first movement—*Tempo Secondo*, the time of the second movement.

Tando, slow.

Tempo gusto, like *moderata*, but not so serious.

Tenore, con tenerezza, tenderly, with tenderness.

Tenuto, like *Sostenuto*, (*Ten.*) sustain the tone with equal strength.

Tenore, Tenor, a high male voice, the third part in compositions for four parts.

Timoroso, alarmed, timorous.

Trio, a composition for three parts.

Trillo, Shake, moving two successive tones constantly, and quickly after.

Tutti, (*T. or Tutt.*) all together.

Un poco, a little.

Unisono, Unison, sounding alike, in one or more octaves.

Veloce, quick.

Verse, one voice to a part.

Vivace, or vivo, a quick movement.

Vivacissimo, very quick.

Volta prima, the first time.

V. S. Volti Subito, si volti, Forte, turn, turn quickly.

Figoroso, strong, vigorous.

Voce, the voice.

Voce di petto, chest voice.

Voce di testa, head voice.

Zelo, ardent, zealous.

THE
Ancient Lyre,
OR
Boston Professional Musical Society's Collection
OF
Church Music.

UN POCO ALLEGRETTO.
QUASI ANDANTINO E RISOLUTO.

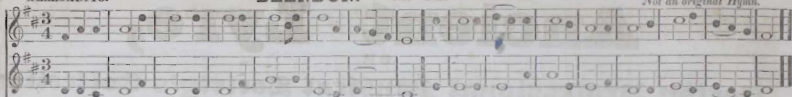
COLUMBA. L. M. M #

SOLO. TUTTI.

Ye nations round - the earth - rejoice, Before the Lord, your sov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.

UNISON. SOLO. TUTTI.

The musical score is written on four staves. The first two staves are for a vocal soloist, and the last two are for a choir. The tempo is 'UN POCO ALLEGRETTO. QUASI ANDANTINO E RISOLUTO.' The key signature is one sharp (F#), and the time signature is 2/4. The lyrics are: 'Ye nations round - the earth - rejoice, Before the Lord, your sov'reign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.' The score includes markings for 'SOLO.' and 'TUTTI.' sections.



How pleasant how di - vinely - fair, O Lord of hosts thy dwell - ings are; With long de - sire my spirit fairs, To meet th'assemblies of - thy saints.

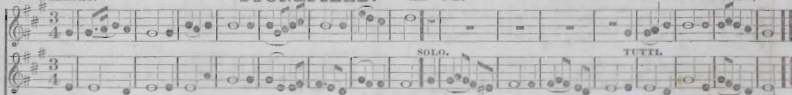


ALLEGRO.

STONEFIELD. L. M.

M #

Stanley.



God of the seas, thine awful voice Bids all the rolling waves re - joice; And one soft word of thy - command, Can sink them silent on the sand.



ALLEGRO.

COSTELLO. L. M. M #

Costello.

9

Be earth with all her scenes with-drawn, Let noise and van-ty be-gone, In se-cret si-lence of the mind, My heav'n-and there my God I find.

ALLEGRETTO.

BOWEN. L. M. M #

Haydn.

Not an original Hymn.

Up to the fields where an-gels lie, And living wa-ters gent-ly roll; Fein would my thoughts as-cend on high, But sin hangs ben-ry on my soul.

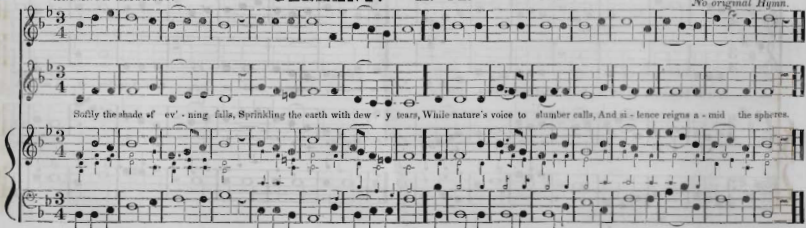


Lord when thou didst as - cend on high, Ten thousand angels fill'd the sky, Those heav'nly guards a - round thee wait, Like chariots that at - tend thy state.

ANDANTE AMOROSO.

GERMANY. L. M.

M

L. V. Beethoven.
No original Hymn.


Softly the shade of ev' - ning falls, Sprinkling the earth with dew - y tears, While nature's voice to slumber calls, And si - lence reigns a - mid the spheres.

ALLEGRO.

WINCHELSEA. L. M.

M #

Prelleur.

11

Musical score for 'Winchelsea' in 3/4 time, key of D major (M #). The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The lyrics are: 'In - cumbent on the bending sky, The Lord de - scended from on high, And bade the dark - ness of the pole, Be - neath his feet tremendous roll.'

CHORAL.

EASTER. L. M.

M b

Musical score for 'Easter' in 3/4 time, key of B minor (M b). The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The lyrics are: 'How soon, O Lord, will life de - cay! How soon the world will pass a - way, Ah! what can mor - tal friends a - vail, When heart and strength and life shall fail.'

Oh praise - - the - Lord in that - - blest place, - From whence his goodness large - ly flows; Praise him in heav'n where

UNISON.

This system contains the first four staves of the musical score. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The word 'UNISON.' is written below the piano staves.

he his face - - Un-veiled - - in - - per - - fect glo - - ry - shows, Un-veiled in per - fect glo - - ry shows.

UNISON.

This system contains the next four staves of the musical score. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The word 'UNISON.' is written below the piano staves.

ALLEGRETTO.

NEW SABBATH. L. M.

M #

Isaac Smith. 13

For thee, - O God, - our constant praise, In Zi-on waits, thy cho-sen seat, Our promis'd al-tars we - will raise, And there our zeal-ous vows complete.

UN POCO ALLEGRETTO.

NEW BRIDGEPORT. L. M.

M #

How shall the sons of men - - ap - pear, Great God, be - fore thine aw - ful bar? - - How may the guilt-y hope - to find, Ac-cep - tance with th' e - ter - nal mind?

At an-chor laid, re-mote from home, Toil-ing, I cry sweet spir-it, come; Ce-lestial breeze, no lon-ger stay, But swell my sails, and speed my way.

ALLEGRETTO.

MUSIC.

L. M.

M

Dr. Arne.

With alterations, from the Village Harmony.

All pow'r and grace to God-be-long, He is-my strength and he-my song; He comes, my Saviour from his throne, He comes to bring sal-va-tion down.

O hap - py day, that fix'd my choice, On thee my Sa - vior and my - God; - Well may this glow - ing heart re-

The first system of the musical score for 'Camden'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

SOLO. TUTTI. - - joice, And tell its rap - tures all - a - - - broad, And tell its rap - - - tures all a - broad.

SOLO. TUTTI.

The second system of the musical score. It continues the vocal and piano parts. The lyrics are written below the vocal staves. The system includes markings for 'SOLO.' and 'TUTTI.' indicating changes in the vocal parts. The piano accompaniment continues with the same key and time signature.

My God, in whom are all the springs, Of boundless love and grace unknown; Hide me be - neath thy spreading wings, Till the dark cloud is o - ver - blown.

ALLEGRO MODERATO.

NEW EALSTON. L. M.

M b

Hymn Chant.

How vain is all be - neath the skies, How transient ev'ry earth - ly bliss, How slen - der all the fondest ties, That bind us to a world like this!

UN POCO STACCATO.

Praise ye the Lord, 't is good to raise, Our hearts and voi - ces in - his - praise; His nat - ure and his works in - vite, To make this du - ty our de - light.

CHORAL-

AENSTADT. L. M. M b

Re - mem - ber Lord, our mor - tal state, How frail our life—how short the date! Where is the man that draws his breath, Safe from disease, secure from death?

To thee, O Lord, I raise my cries, My fervent pray'r in mer-cy hear; For ru-in waits my trembling soul, If thou re-fuse a gracious ear.

UN POCO ALLEGRO.

NORFOLK. L. M. M

Lord, I will bless thee all - my days, The praise shall dwell up-on my tongue; My soul shall glo-ry in thy grace, While saints rejoice to hear - the song.

Now to the Lord a no - ble song, Awake my heart a - wake my tongue; Ho - san - na to th'e - ter - nal name, And all his boundless love proclaim.

UN POCO ALLEGRO.

LUTON. L. M. M

Burder.

With all my pow'rs of heart and tongue, I'll praise my mak - er in my song, Angels shall hear the notes I raise, Ap - prove the song and join the praise.

Loud swell the pealing or-gan's notes! Breathe forth your souls in raptures high! In praises men with an-gels join;—Music's the language of the sky.

CHORAL.

TRENTON. L. M.

M

W. Shield.

Stand up, my soul, shake off thy fears, And gird the gospel ar-mor on; March to the gates of endless joy, Where thy great Captain—Savior's gone.

ALLEGRETTO.

PARK STREET.

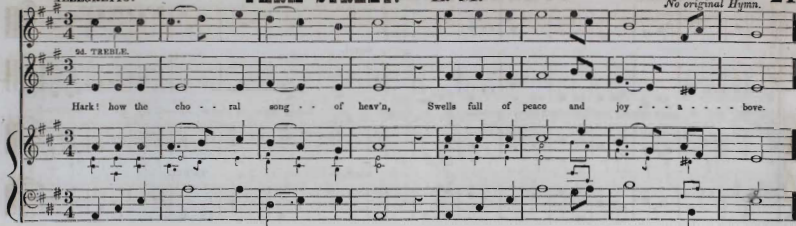
L. M.

M#

Venua.
No original Hymn.

21

94. TREBLE.



Hark! how the cho - - ral song - - of heav'n, Swells full of peace and joy - - a - - - - - bove.



Hark! how they strike their gol - den harps, And raise their tune - ful notes - - of love, And raise their tune - - ful notes of love.

SOLO. 2d. TREBLE OR TENOR. TUTTI.

My soul, in - spir'd with sa - cred love, God's ho - ly name for - ev - er bless; Of all his - - fa - vors mind - ful - prove, And still thy grateful hand con - fess.

SOLO. TUTTI.

ALLEGRETTO MODERATO.

BATE. L. M.

M

Oh let me, gracious Lord, ex - tend, My view to life's ap - proaching end! What are my day's?—a span their line; And what my age compared with thine.

Je - sus de - mands the voice of joy, Loud through the land let triumph ring; His hon - or should your songs em - ploy, Let glorious praises hail the king.

UN POCO STACCATO.

When we, our wearied limbs to rest, Sat down by proud Eu - phrates' stream, We wept with doleful thoughts op - prest, And Zi - on was our mournful theme.

Je - ho - vah reigns, his throne is high, His robes are light and maj-es - ty; His glo-ries shine with beams so - bright, No - mor-tal can sus-tain the - sight.

CHORAL STYLE.

NEW-MARKET.

L. M.

M #

Dr. Wainwright.

Thy mercies, Lord, shall be my song, My song on them shall ev - er - dwell; - To a-ges yet unborn, my tongue - Thy - never fail - ing truth shall tell.

ALLEGRO MODERATO.

MORNING HYMN. L. M.

M #

Costellow.
From the Village Harmony.

25

2d. TREBLE.

SOLO.

TUTTI.

The earth, O Lord, is ev - er thine, Its peopled realms, and weal - thy stores; Built - on - the floods - by power - di - vine, The waves are ramparts to - the shores.

SOLO.

TUTTI.

ALLEGRETTO.

BRENTFORD. L. M.

M #

Harmo. Sacra. Minor.

SOLO.

2d. TREBLE OR BASE.

TUTTI.

The earth, O Lord, is ev - er thine, Its peopled realms, and weal - thy stores; Built on - the floods by power di - vine, The waves are ramparts to - the shores.

SOLO.

TUTTI.

Two staves of vocal music in treble clef, key of D major (one sharp), and common time. The melody is simple and hymn-like. Below the staves, the lyrics are written in a single line.

'Twas by an or - der from the Lord, The ancient pro - phets spoke his word; His spir - it did their tongues inspire, And warm their hearts with heav'nly fire.

UN POCO ALLEGRETTO.

ITALY.

L. M.

Two Stanzas.

M #

By Zaccini.

From the Village Harmony.

Two staves of vocal music in treble clef, key of D major (one sharp), and 3/4 time. The tempo is marked 'UN POCO ALLEGRETTO.' The melody is more rhythmic than the first piece. Below the staves, the lyrics are written in a single line. The score includes 'SOLO.' and 'TUTTI.' markings for the vocal parts.

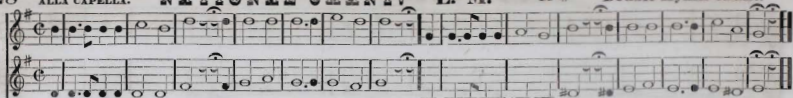
Be - fore the heav'n's were spread abroad, From ev - er - lasting was the word; With God he was—the word was God! And must divinely be adored.

By his own pow'r were all things made, By him sup - port - ed all - things stand; He is the

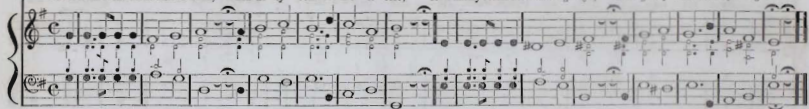
This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of B-flat major (two flats) and 3/4 time. The lyrics are written below the vocal staff.

whole - cre - a - - tion's head, And an - - gels fly at his com - mand, And an - - gels fly at his - command.

This system contains the next two staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staff.



Sweet is the scene when christians die, When ho - ly souls re - tire to rest; How mildly beams the clos - ing eye, How gently heaves th'expir - ing breast!



Verse 2. 3rd Stanza.

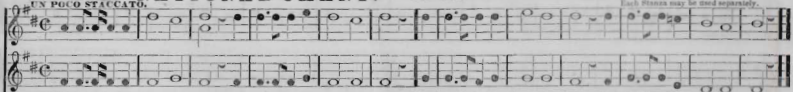
ALLA CAPELLA.
UN POCO STACCATO.

NATIONAL CHANT. L. M.

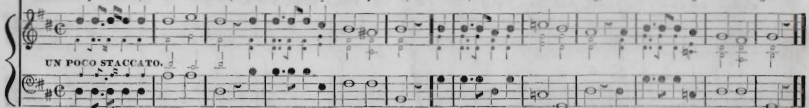
M #

Second Stanza.

Each Stanza may be used separately.



Praise ye the Lord, ex - alt his name, While in his ho - ly courts ye wait, Ye saints, that to his house be - long, Or stand attending at his gate.



Triumphant smiles the vic - tor's brow, Fann'd by some guardian an - gels wing; O grave! where is thy vict'ry now, And where, O death where is thy sting?

How love - ly, how di - vine - ly sweet, O Lord, thy sa - cred courts ap - - pear! Fain

SOLO.

The first system of the musical score for 'PORTUGAL' by T. Thorley. It consists of four staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line with lyrics. The third and fourth staves form a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO MODERATO.' The system ends with a 'SOLO.' marking.

would my long - - ing pas - - sions meet, The glo - ries of thy pres - ence there.

TUTTI.

The second system of the musical score. It continues the four-staff format. The lyrics continue. The piano part features a 'TUTTI.' marking above the staff. The system concludes with a double bar line.

Go, worship at - Im - manu-el's - feet, See in - his face what won - ders meet; Earth is - too nar - row to - ex - press, His - worth his

CODA ANTHEM.

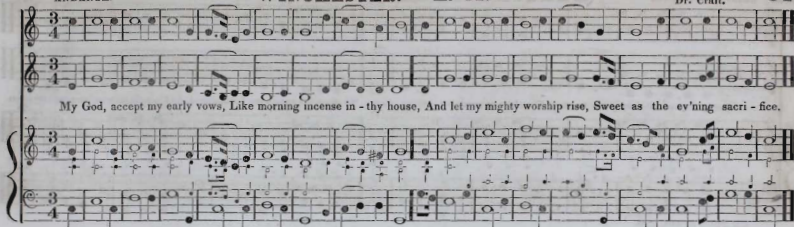
glo - ry or - his grace, His worth, his glo - ry or - his grace. Blessed be the Lord God of Is - ra - el, A - - - men.

HYMN FINE.

ANDANTE.

WINCHESTER. L. M.

M #

Old German Choral, altered by 31
Dr. Craft.


My God, accept my early vows, Like morning incense in - thy house, And let my mighty worship rise, Sweet as the ev'ning sacri - fice.

ALLEGRO.

A ALFRETON. L. M. L M

W. Beestall.



Great God, whose u - ni - ver - sal sway, The known and unknown worlds o - bey; Now give the kingdom to thy Son, - Extend his pow'r, exalt his throne.

ORGAN

Lord, thou hast called thy grace to mind, Thou hast reversed our heavy doom; So God for-gave, when Israel sinned, And brought his wand'ring captives home.

UN POCO STACCATO.

ALLA BREVE.

CATHEDRAL CHANT.

L. M.

M #

Hymn Chant.

I will ex-tol thee, Lord, on high, At thy command dis-eases fly; Who, but a God, can speak and save, From the dark bor-ders of the grave?

UNISON.

UN POCO STACCATO.

ALLEGRO.

ROTHWELL. L. M.

M #

33

Now to the Lord a no - ble song! A - wake my soul, a - wake my tongue; Ho - san - na to th'e - ter - nal name, And all his boundless love pro - claim.

UNISON.

This musical score is for the hymn 'ROTHWELL' in the key of D major (one sharp) and 3/4 time. It is marked 'ALLEGRO.' The score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The lyrics are: 'Now to the Lord a no - ble song! A - wake my soul, a - wake my tongue; Ho - san - na to th'e - ter - nal name, And all his boundless love pro - claim.' The word 'UNISON.' is written below the piano part.

ALLEGRETTO.

HEIDELBERG. L. M.

M #

He lives—the great Re - deem - er lives! What joy the blest as - sur - ance gives! And now, be - fore - his fath - er God, He pleads the merits of - his blood.

This musical score is for the hymn 'HEIDELBERG' in the key of D major (one sharp) and 3/4 time. It is marked 'ALLEGRETTO.' The score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The lyrics are: 'He lives—the great Re - deem - er lives! What joy the blest as - sur - ance gives! And now, be - fore - his fath - er God, He pleads the merits of - his blood.'

He reigns, the Lord, the Sa - viour reigns, Sing to his name in lof - - ty strains; Let all the earth in songs rejoice, And

The first system of the musical score for 'South Boston'. It consists of four staves. The top two staves are for the vocal melody in treble clef, 2/4 time, with a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in 2/4 time and one sharp. The lyrics are written below the vocal staves.

in his praise ex - alt their voice. Let all the earth in songs rejoice, And in his praise ex - - alt their voice.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves. The system concludes with a double bar line.

2d. TREBLE.

Praise ye the Lord—my heart - shall - join, In work so - pleas - ant, - - so - - di - - vine; My days of - praise shall

This system contains the first two staves of the musical score. The top staff is for the 2nd Treble part, and the bottom staff is for the Piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the staves.

SOLO. TUTTI.

ne'er - be - past, While life, - - and - thought, and - be - - - ing - - last, While life, and - thought, - and - be - ing last.

SOLO. TUTTI.

This system contains the second two staves of the musical score. The top staff is for the 2nd Treble part, and the bottom staff is for the Piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the staves. The first staff has a 'SOLO.' marking above the first measure and a 'TUTTI.' marking above the fifth measure. The second staff has a 'SOLO.' marking below the first measure and a 'TUTTI.' marking below the fifth measure.

When I sur - vey the wond' - rous Cross, On which the Prince of glo - ry died; My rich - est gain I count - but loss, And

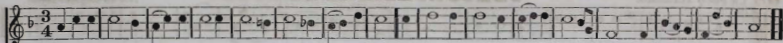
SOLO. 2d TREBLE or TENOR.

ORGAN.

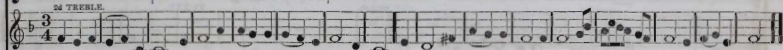
pour con - tempt on all - my pride. My rich - est gain I count but loss, And pour con - tempt on all - my pride.

TUTTI.

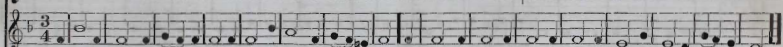
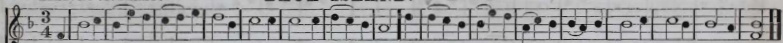
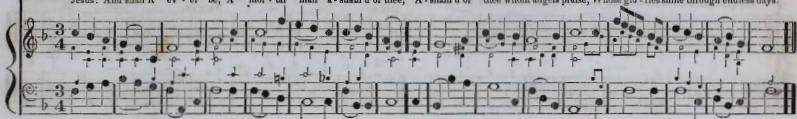
TUTTI.



SO TREBLE.



Jesus! And shall it ev - er be, A mor - tal man a - sham'd of thee; A - sham'd of thee whom angels praise, Whose glo - ries shine through endless days.



How blest the an - cred tie that binds, In un - ion sweet ac - cord - ing minds; How swift the heav' - nly course they run; Whose faith, whose hopes, whose hearts are one.



Thy goodness Lord doth crown the year, Thy paths drop fatness all - a - round; And barren wilds - thy praise - declare, And vo - cal hills - return the sound.

ALLEGRETTO MODERATO.

EVENING HYMN. L. M.

M b

J. Clark.

Sleep, drow - ny sleep, come close my eyes, Tir'd with be - hold - ing van - i - ties! Welcome, sweet sleep, that driv'st away, The toils and follies of - - the day.

MODERATO.

EFFINGHAM.

L. M.

M #

39

At anchor laid, remote from home, Toil - ing I cry, sweet spi - rit come; Celes - tial - breeze, no - long - er stay, But swell my sails, and speed my way.

SOLO. Tenor or 3d Treble. TUTTI.

SOLO. ORGAN. TUTTI.

ALLEGRETTO.

WITHINGTON.

L. M.

M #

When I sur - vey the wond'rous cross, On which the Prince of glo - ry died; My rich - est gain I count but loss, And pour contempt on all - my pride.

SOLO. TUTTI.

ORGAN. TUTTI.

From deep dis-tress, and trou-bled thoughts, To thee, my God, I rais'd my cry; If thou se-verely mark our faults, Oh! who could stand be-fore thine eye?

ALLEGRO MODERATO.

SCHOOL. L. M.

M

School.

In-dul-gent Lord, thy goodness reigns Through all the wide, ce-lestial plains; And thence the streams redundant flow, And cheer th'abodes of men below.

O come, loud anthems let us sing, Loud thanks to our Al-mighty King! For we our voices high should raise, When our sal-va-tion's rock we praise.

UN POCO ALLEGRO.

STODDARD.

L. M.

M

Stevenson.
With Alterations.

Great God, in-dulge my humble claim, Thou art my hope—my joy—my rest; The glo-ries that com-pose thy name, Stand all en-gag'd to make me blest.

Musical score for "Babylon" in G major (one sharp), 3/4 time, marked "ANDANTINO CHORALMENTE." The score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: "Show pi - ty, Lord! O Lord, for - give! Let a re - pent - ing sin - ner live! Are not thy mercies large and free? May not a sin - ner trust in thee?"

UN POCO ALLEGRO.

LEEDS. L. M.

M

Dr. Madan.

Musical score for "Leeds" in D major (two sharps), 3/4 time, marked "UN POCO ALLEGRO." The score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: "Great God, to thee my ev - ning song With humble grat - i - tude I raise; O let thy mer - cy tune my tongue, And fill my heart with live - ly praise."

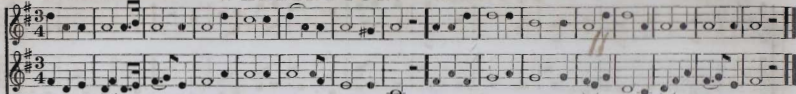
O all ye peo - ple shout and sing, Ho - san - na - to your heav'n - ly - King, Where'er the - suns bright

UNISON

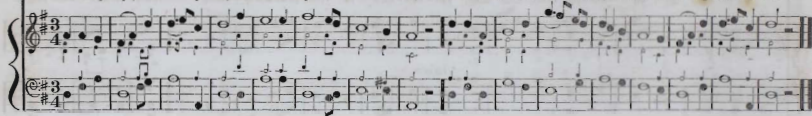
This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in 2/4 time with a key signature of one flat (B-flat). The lyrics are written below the vocal staff. The word 'UNISON' is written above the piano staff.

glo - - ries shine, Ye nations, praise his name di - vine, Ye na - tions - praise his - name di - vine.

This system contains the next two staves of the musical score. It continues the vocal and piano parts from the first system. The lyrics continue below the vocal staff.



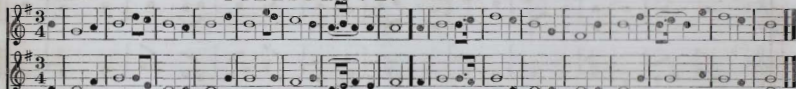
Just are thy ways, and true thy word, Great rock of my - se - cure a - bode; Who is a God be - side the Lord, Or where's a re - fuge like our God.



ALLEGRO.

PIESGROVE. L. M.

M



A - wake, my tongue thy tribute bring, To him who gave thee pow'r - to sing; Praise him who is all praise a - bove, The source of wis - dom and of love.



Je - ho - vah reigns - - his throne is high, His robes - are light - - and maj - - es - - ty; His glo - ry

The first system of the musical score for 'LEYDEN' features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ALLEGRETTO.' The lyrics are: 'Je - ho - vah reigns - - his throne is high, His robes - are light - - and maj - - es - - ty; His glo - ry'.

shines - - with beams so bright, No mor - - tal can - - sus - tain the sight, No mor - - tal can sustain the sight.

UNISON.

The second system of the musical score continues the vocal melody and piano accompaniment. The lyrics are: 'shines - - with beams so bright, No mor - - tal can - - sus - tain the sight, No mor - - tal can sustain the sight.' The word 'UNISON.' is written below the piano part. The score concludes with a double bar line.

Let ev' - ry - crea - ture rise - - and - bring, Pe - cu - liar - hon - ora to - - our - King;

The first system of the musical score for 'Old Litchfield'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Let ev' - ry - crea - ture rise - - and - bring, Pe - cu - liar - hon - ora to - - our - King;'. The music is in a simple, hymn-like style with a clear melody and accompaniment.

An - gels - de - scend - with songs - - a - - gain, And earth - re - peat the - loud A - men.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are: 'An - gels - de - scend - with songs - - a - - gain, And earth - re - peat the - loud A - men.'. The music concludes with a final cadence on the piano part.

Re - member, Lord, our mor - tal state, How frail our life, how short the date, Where is the man that draws his breath, Safe from disease, se - cure from death.

This musical score is for a choral piece titled 'OLD GROTON' in the key of B-flat major and common time. It features four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The lyrics are: 'Re - member, Lord, our mor - tal state, How frail our life, how short the date, Where is the man that draws his breath, Safe from disease, se - cure from death.'

This life's a dream, an emp - ty show, But the bright world to which I go, Hath joys sub - stan - tial and sin - cere, When shall I wake, and find me there?

This musical score is for a piece titled 'ISLINGTON' in the key of D major and 3/4 time. It features four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The lyrics are: 'This life's a dream, an emp - ty show, But the bright world to which I go, Hath joys sub - stan - tial and sin - cere, When shall I wake, and find me there?'

SOLO. TUTTI.

A - rise! a - rise!—with joy sur - vey, The glory of the lat - ter day; Al - rea - dy is the dawn be - gun, Which marks at hand a ris - ing sun.

UNISON. SOLO. TUTTI. FINE.

Ye might - y ru - lers of the land, Give praise and glo - ry to the Lord; And while be - fore his throne ye stand, His great and pow'r - ful acts re - cord.

ALLEGRETTO.

ANGEL'S HYMN. L. M.

M #

W. Tansar.
From the Village Harmony.

49

Now, in the heat of youth - ful blood, Remem - ber your Cre - a - tor, God; Be - hold the months come hast'ning on, When you shall say, my joys - are gone!

The musical score for 'Angel's Hymn' is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO.' The lyrics are: 'Now, in the heat of youth - ful blood, Remem - ber your Cre - a - tor, God; Be - hold the months come hast'ning on, When you shall say, my joys - are gone!' The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

ALLEGRO.

BROOKFIELD. L. M.

M b

W. Billings.

How long, O Lord, shall - I - complain, Like one - that seeks his God in - vain? How long shall I - thine ab - sence mourn, And still - des - pair - of thy re - turn?

The musical score for 'Brookfield' is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two flats (Bb, Eb), and the time signature is 3/2. The tempo is marked 'ALLEGRO.' The lyrics are: 'How long, O Lord, shall - I - complain, Like one - that seeks his God in - vain? How long shall I - thine ab - sence mourn, And still - des - pair - of thy re - turn?' The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

So let our lips and lives express, The ho - ly gospel we pro-fess; So let - our works and virtues shine, To prove the doctrine all - di - vine.

UN POCO STACCATO.

CHORAL.

NAZARETH.

L. M.

M

S. Webb.

Re - turn my soul and sweetly rest, On thy al - mighty Fa - ther's breast; The bounties of his grace a - dore, And count his wond - 'rous mer - cies o'er.

ALLEGRO.

ATLANTIC. L. M. M#

George Oates. 51

Come, O my soul, in sa - cred lays, At - tempt thy great Cre - a - tor's praise: But oh! what tongue can speak his fame, What mor - tal verse can reach the theme.

CHORAL.

St. PAUL'S. L. M. M#

Dr. Green.

Great source of life, our souls con - fess, The va - ri - ous riches of thy grace; Crown'd with thy mercy, we re - joice, And in thy praise ex - alt our voice.

O thou, to whose all searching sight, The darkness shineth as the light; Search, prove my heart, it pants for thee, O burst these bands and set me free.

ALLEGRO.

97th PSALM. L. M.

M #

Tuckey.

Darkness and clouds of aw-ful shade His dazzling glo-ry shroud in state; Justice and Truth his guards are made, And fix'd by his pa-vil-ion wait

There is a God that reigns a - bove, Lord of the heav'ns, and earth, and seas; I fear his wrath, I ask his love, And with my lips I sing his praise

This musical score is for the hymn 'All Saints' by W. Knapp. It is in the key of D major (indicated by two sharps) and 3/4 time. The tempo is 'UN POCO ALLEGRETTO'. The score is written for four parts: Soprano, Alto, Tenor, and Bass, with a piano accompaniment. The lyrics are: 'There is a God that reigns a - bove, Lord of the heav'ns, and earth, and seas; I fear his wrath, I ask his love, And with my lips I sing his praise'.

Life, is the time to serve the Lord, The time t'in - sure the great re - ward; And while the lamp holds out to burn, The vi - lest sin - ner may re - turn.

This musical score is for the hymn 'Wells' by Holdrad. It is in the key of D major (indicated by two sharps) and 3/4 time. The tempo is 'UN POCO ALLEGRO'. The score is written for four parts: Soprano, Alto, Tenor, and Bass, with a piano accompaniment. The lyrics are: 'Life, is the time to serve the Lord, The time t'in - sure the great re - ward; And while the lamp holds out to burn, The vi - lest sin - ner may re - turn.'

No more my God, I boast no more, Of all the du-ties I have done; I quit the hopes I

held be-fore, To trust the mer-its of thy son, To trust the mer-its of thy son.

SOLO.

Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky, Those heav'nly guards around thee wait, Like chariots, that attend thy state, Like chariots that attend thy state.

SOLO.

Great God, at - tend, while Zi - on sings, The joy that from thy pres - ence springs, To spend one day with thee on earth, Exceeds a thous - and days of mirth

How oft - - - have sin and Sa - - tan strove, To rend - - my - soul from thee - my God? But

The first system of the musical score for 'Blue Mountain'. It consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

ev - - - er - - - last - ing is - - - thy - love, And Je - - sus seals it with - - - his blood.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The piano accompaniment includes some grace notes and slurs.

VIVACE.

MISSIONARY CHANT. L. M.

M #

From the American Harp. 57

Ye Christian he-roes, go pro-claim, Sal-vation in Im-manuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

MODERATO.

MOUNT VERNON. L. M.

M b

Pre-serve me, Lord, in time-of need, For suc-cour to thy throne I flee; But have no merits there to plead, My goodness cannot reach to thee.

The praise of Zi - on waits for thee, Great God—and praise becomes thy house; There shall thy saints thy glo - ry see, And there - perform their public vows.

ALLEGRETTO.

LINTON. L. M.

M

G. R. Jackson.

No change of time shall ev - er shock, My firm af - fection, Lord, - to thee; For thou - hast al - ways been - a rock, A fortress and - de - fence to me.

CHORAL.

OLD HUNDRED. L. M.

M #

Martin Luther.
Old Harmony.

59

M. TREBLE.

Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky; So let it be on earth display'd, Till thou art here as there o - bey'd.

CHORAL.

OLD HUNDRED. L. M.

M #

Martin Luther.
New Harmonized.

ALTO or SECOND TREBLE.

Be thou, O God, ex - alt - ed high, And as thy glo - ry fills the sky; So let it be on earth dis - play'd, Till thou art here as there o - bey'd.

Before the heav'ns were spread a - broad, From ev-er - last - ing was the word; With God he was, the word was God, And must di - vine-ly be a - dor'd.

STACCATO.

Detailed description: This block contains the musical notation for the first hymn, 'German Chant'. It is written in the key of B-flat major (one flat) and common time (C). The tempo/style is 'ALLA BREVE'. The score consists of four staves. The first two staves are for the vocal parts, featuring a melody with eighth and sixteenth notes. The third and fourth staves are for the piano accompaniment, with the third staff marked 'STACCATO'. The lyrics are written below the vocal staves.

CHORAL.

NEW HUNDRED. L. M. M

Be thou, O God, ex - alt - ed high, And as thy glo-ry fills the sky; So let it be on earth dis - play'd, Till thou art here as there o - bey'd.

Detailed description: This block contains the musical notation for the second hymn, 'New Hundred'. It is written in the key of B-flat major (one flat) and common time (C). The tempo/style is 'CHORAL'. The score consists of four staves. The first two staves are for the vocal parts, featuring a melody with half and whole notes. The third and fourth staves are for the piano accompaniment. The lyrics are written below the vocal staves.

Ye na - tions round the earth rejoice, Be - fore the Lord, your sov'reign king; Serve him with cheerful heart and voice, With all your tongues his glory sing.

Crescendo markings (CRESC.) are present above the vocal staff and below the piano staff.

Fountain of bles - sing! ev - er blest, Pos - sessing all, of all pos - sest; By whom the whole cre - a - tion's fed, Give me each day my dai - ly bread.

Broad is the road that leads to death, And thousands walk to - geth - er there; But wis - dom shows a nar - row path, With here and there a trav - el - ler.

UN POCO STACCATO.

UN POCO ALLEGRETTO.

PRISCILLA.

L. M.

M #

From the American Harp.

SOLO. TUTTI. p

, Come in thou bles - sed of the Lord, Oh come - - in Je - sus pre - cious - name; We welcome thee with one ac - cord, And trust the Sa - viour does the same.

SOLO. TUTTI.

SOLO. 2d. TREBLE. TUTTI.

How pleasant, how di-vinely fair, O Lord of hosts, thy dwellings are; With long de-sire my spir-it faints, To meet th'as-sem-bles of-thy saints.

SOLO. TUTTI.

Detailed description: This is a musical score for a hymn. It features a treble and bass staff with a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO.' The title is 'SOMERSET STREET. L. M.' and the page number is 63. The score includes a solo part for the second treble voice and a tutti part for the rest of the choir and piano. The lyrics are: 'How pleasant, how di-vinely fair, O Lord of hosts, thy dwellings are; With long de-sire my spir-it faints, To meet th'as-sem-bles of-thy saints.'

High in the heav'n's, e-ter-nal God, Thy goodness in-full glo-ry shines; Thy truth shall break through ev'-ry cloud, That veils and dar-kens thy designs.

Detailed description: This is a musical score for a hymn. It features a treble and bass staff with a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ALLEGRETTO.' The title is 'ANTICUA. L. M.' and the page number is 63. The score includes a solo part for the second treble voice and a tutti part for the rest of the choir and piano. The lyrics are: 'High in the heav'n's, e-ter-nal God, Thy goodness in-full glo-ry shines; Thy truth shall break through ev'-ry cloud, That veils and dar-kens thy designs.'

The Lord pro - claims his pow'r - a - loud, Up - on the o - cean and the land; His voice divides the wat - 'ry cloud, And lightning's blaze - at his command.

ALLEGRO MODERATO.

PRAISE. L. M.

M

Give to our God im - mor - tal praise; Mercy and truth - are all his ways; Give to the Lord of lords - - - renown, The King of king's with glory crown.

ANDANTINO.

POMFRET. L. M. M

Cecil. 65
With alterations.

O Lord! in whom are all the - springs, - Of bound - less love - and grace un - known, Hide me be -

- - neath thy spread - ing wings, Till this dark - cloud - be - - o - - ver - blown, Till this dark cloud be - - o - ver blown.

Great is the Lord, ex - alt - ed high, A - - bove all pow'rs, and ev' - ry throne; What e'er he please, in earth or sea, Or hear'n or hell, his hand hath done.

UNISON. SOLO. TUTTI.

Detailed description: This is a musical score for a hymn. It features four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is also a treble clef with the same key signature and time signature, and includes the instruction 'SOLO. 94. TREBLE.' above it. The third and fourth staves are a grand staff (treble and bass clefs) with the same key signature and time signature, and include the instruction 'UNISON.' above the treble staff. The music consists of a series of notes and rests, with some notes beamed together. The lyrics are written below the staves.

UN POCO ALLEGRETTO

CHAPEL STREET. L. M.

M #

W. Mather.

E - ter - nal source of ev' - ry joy, Well may thy praise our lips em - ploy; Thy goodness crowns the roll - ing year, While in thy tem - ple we ap - pear.

SOLO. 94. TREBLE. TUTTI.

SOLO. TUTTI.

Detailed description: This is a musical score for a hymn. It features four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is also a treble clef with the same key signature and time signature, and includes the instruction 'SOLO. 94. TREBLE.' above it. The third and fourth staves are a grand staff (treble and bass clefs) with the same key signature and time signature, and include the instruction 'UNISON.' above the treble staff. The music consists of a series of notes and rests, with some notes beamed together. The lyrics are written below the staves.

Be - hold, the blind their sight re - ceive! Be - hold the dead a - wake and live! The dumb speak wonders, and the lame, Leap like the hart, and bless his name.

This musical score is for a hymn chant in the key of D major (two sharps) and common time (C). It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

ALLEGRO MODERATO. **WARD.** L. M. M # *An original Hymn tune.*

There is a stream, whose gentle flow - Sup - plies the ci - ty - - of - - our - God; Life, love, and joy still glid - ing through, And wat'ring our di - vine a - bode.

This musical score is for a hymn tune in the key of D major (two sharps) and common time (C). It is marked 'ALLEGRO MODERATO'. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

God in his earth - ly tem - ple - - lays, Founda - tion for his heav'nly praise; He likes the tents of

Ja - - cob well, But still - in - - Zi - on loves - to - - dwell, But still in - - Zi - on - loves to dwell.

SOLO. TUTTI.

$\frac{3}{4}$ The flow-ry spring, at God's command, Perfumes the air, and paints the land; The sum-mer rays - with vig - or - shine, To raise the corn, and cheer the vine. -

SOLO. TUTTI.

CHORAL. WEST STREET. L. M. M # German Choral. With alterations.

Where shall we go to seek and find A hab - i - ta - tion for our God; A dwelling for th' Eter - nal mind, A - mong the sons of flesh and blood?

On God - the race of man depends, Far as the earth's re - motest ends; At his command the morning ray, Smiles in the east, and leads - - the day.

This musical score is for the hymn 'ROCKINGHAM'. It is in the key of D major (two sharps) and 3/4 time. The tempo is 'UN POCO ALLEGRETTO'. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'On God - the race of man depends, Far as the earth's re - motest ends; At his command the morning ray, Smiles in the east, and leads - - the day.'

ALLEGRETTO.

TREMONT STREET. L. M.

M

Shall this vile race - of flesh - and blood, Contend with their Cre-a - - tor, God? Shall mor - tal worms presume - to be, More ho - ly, wise, or just, than he?

This musical score is for the hymn 'TREMONT STREET'. It is in the key of D major (two sharps) and 3/4 time. The tempo is 'ALLEGRETTO'. The score is written for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'Shall this vile race - of flesh - and blood, Contend with their Cre-a - - tor, God? Shall mor - tal worms presume - to be, More ho - ly, wise, or just, than he?'

MODERATO.

ST. GEORGE'S. L. M.

M #

Stanley. 71



Re-tire, O sleep, from ev'-ry eye! the ris-ing morn-ing re-ap-pears; The sun as-cends the dappled sky, And drinks ere-ations dew-y tears.

ALLEGRO.

ST. PETER'S. L. M.

M #

Harwood.



To God the great, the ev-er blest, Let songs of hon--our be--address; His mercy firm for-ev-er stands, Give him-the-thanks his love-demands.

Among th'assemblies of the great, A great - er rul - er takes his seat; The God of heav'n, as judge surveys, The kings of earth, and all their ways.

This musical score is for the hymn 'BACHFIELD'. It is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'Among th'assemblies of the great, A great - er rul - er takes his seat; The God of heav'n, as judge surveys, The kings of earth, and all their ways.'

ALLO MODERATO.

WITTENBERG. L. M.

M

Blest is the man, whose ten - der care, Re - lieves the poor in their dis - tress; Whose pi - ty wipes the widow's tear, Whose hand supports the father - less.

This musical score is for the hymn 'WITTENBERG'. It is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: 'Blest is the man, whose ten - der care, Re - lieves the poor in their dis - tress; Whose pi - ty wipes the widow's tear, Whose hand supports the father - less.'

ANDANTE.

BULFINCH STREET. L. M.

M #

73

My dear Re - deem - er - and my Lord, I read my du - ty in thy word; But in thy life the - law appears, Drawn out in liv - ing char - ac - ters.

The musical score for 'Bulfinch Street' is in 2/4 time, key of D major (one sharp). It features a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are: 'My dear Re - deem - er - and my Lord, I read my du - ty in thy word; But in thy life the - law appears, Drawn out in liv - ing char - ac - ters.'

UN POCO ALLEGRETTO.

MORAVIAN CHANT. L. M.

M #

From the American Harp.

Show pi - ty Lord, O Lord, for - give, Let a re - pent - ing reb - el live; Are not thy mer - cies large and free, May not a sin - ner trust in thee?

The musical score for 'Moravian Chant' is in 3/2 time, key of D major (one sharp). It features a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are: 'Show pi - ty Lord, O Lord, for - give, Let a re - pent - ing reb - el live; Are not thy mer - cies large and free, May not a sin - ner trust in thee?'

UN POCO STACCATO.

'Twas on that dark, that - doleful night, When pow'rs of earth and hell a - rose; Against - the Son of God's de - light, And friends betrayed him to his foes.

ALLEGRO.

ECKARDT. L. M. M

Praise ye the Lord—my heart shall join, In work so pleasant, so di - vine; My days of praise shall ne'er be past, While life, and thought, and being last.

ALLO MODERATO.

DRESDEN.

L. M.

M #

or L. P. M.

75

Fine.

When ris-ing floods my soul o'er-flow, When sinks my heart in waves of woe; Je-sus thy time-ly aid im-part, And raise my head and cheer my heart.

FINE.

L. P. M. *L. M.*

CHORAL.

MUNICH.

L. M.

M b

German Choral.

Twas on that dark that dismal night, When pow'rs of death and hell a-rose, A- gainst the son of God's de-light, And friends betray'd him to his foe.

Jesus shall reign where'er the sun, Does his suc-cessive jour-nies run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more. more.

* 2d time.

* 1st time. 2d time.

ALLEGRO MODERATO.

MOUNT ARABAT. L. M.

M #

All pow'r and grace to God belong; He is my strength and he my song: He comes, my Saviour—from his throne, He comes to bring sal-vation down.

* 2d time.

My God, ac - cept my ear - ly vows, Like morn - ing in - cense in - thine house, And let - my night - ly wor - ship rise, Sweet as the ev'ning sac - ri - fice.

The musical score for 'CHARLESTON' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO MODERATO'. The lyrics are: 'My God, accept my ear - ly vows, Like morn - ing in - cense in - thine house, And let - my night - ly wor - ship rise, Sweet as the ev'ning sac - ri - fice.'

How great, how ter - ri - ble, that God, Who shakes cre - a - tion with - his nod; He frowns earth, sea, all na - ture's frame, Sink in one u - ni - ver - sal flame.

The musical score for 'NEW LUNCHE' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO MODERATO'. The lyrics are: 'How great, how ter - ri - ble, that God, Who shakes cre - a - tion with - his nod; He frowns earth, sea, all na - ture's frame, Sink in one u - ni - ver - sal flame.'

Down from his lof - ty throne on high, He look'd the Lord the world survey'd: He saw the race in ru - in lie, He pitied and his grace display'd.

UNISON.

CHORAL.

LUTHER'S CHORAL. L. M.

M b

M. Luther.

O thou, that hear'st when sin - ners cry, Though all my crimes be - fore thee lie; Be - hold them not with an - gry look, But blot their mem'ry from thy book.

Stand up, my soul, shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of endless joy, Where Je - sus thy great Captain's gone.

The musical score for 'Temple Song' is written for a four-part setting. It features a soprano line, an alto line, a piano accompaniment (treble and bass), and a tenor line. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Stand up, my soul, shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of endless joy, Where Je - sus thy great Captain's gone.'

A - wake my soul, in joy - ful lays, And sing thy great Re - deem - er's praise; He justly claims a song from me, His loving kind - ness O how free.

The musical score for 'Bedford Street' is written for a four-part setting. It features a soprano line, an alto line, a piano accompaniment (treble and bass), and a tenor line. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'ALLEGRO'. The lyrics are: 'A - wake my soul, in joy - ful lays, And sing thy great Re - deem - er's praise; He justly claims a song from me, His loving kind - ness O how free.' The score includes markings for 'SOLO. 9th TREBLE.' and 'TUTTI.' in both the vocal and piano parts.

Wake, O my soul, and hail the morn, For un-to us a Saviour's born; See, how the an-gel's wing their way, To ush-er in the glorious day.

This musical score is for the hymn 'The City of David'. It features a treble and bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Wake, O my soul, and hail the morn, For un-to us a Saviour's born; See, how the an-gel's wing their way, To ush-er in the glorious day.'

* This passage may be sung alternately by male, & female voices.

ALLEGRO ASSAL.

FERMENT. L. M.

M #

From the American Harp.

The heavens declare thy glo-ry Lord, In eve-ry star thy wisdom shines; But when our eyes behold thy work, We read thy name in fair-er lines, We read thy name in fair-er lines.

This musical score is for the hymn 'Ferment'. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'The heavens declare thy glo-ry Lord, In eve-ry star thy wisdom shines; But when our eyes behold thy work, We read thy name in fair-er lines, We read thy name in fair-er lines.' The score includes dynamic markings: SOLO., SOLO., TUTTI., CRESO., and CRESO. at the end.

CRESO.

Go, wor - - ship at Im - man - uel's feet, See in - - his face what wonders meet! Earth is - - too nar - row

This system contains the first four staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat and a 3/2 time signature. The second staff is a vocal line in treble clef with the same key signature and time signature. The third and fourth staves are a piano accompaniment in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal staves.

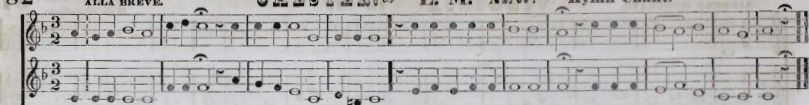
to - - ex - press, His worth, - his glo - - ry, or - - his - grace, -- His worth, his glo - - ry, or - - his - grace.

TUTTI.

SOLO.

TUTTI.

This system contains the next four staves of the musical score. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third and fourth staves are a piano accompaniment in grand staff. The lyrics are written below the vocal staves. The section is marked 'TUTTI.' at the beginning and 'SOLO.' and 'TUTTI.' later in the system.



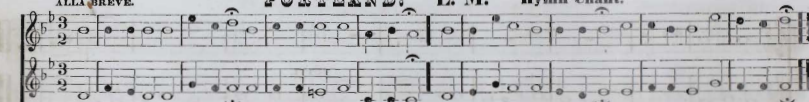
This is the word of truth and love, Sent to the nation's from above, Je-hovah here resolves to show, What his al-migh-ty pow'r can do.



UN POCO STACCATO.

ALLA BREVE.

PORTLAND. L. M. Hymn Chant.



Thus far the Lord hath led me on, Thus far his pow'r prolong my days; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.



UN POCO STACCATO.

Remark: Old Chester by Billings is to be found page 310.

ALLEGRO.

LUTHER'S CHANT.

L. M.

M #

From the American Harp.

83

Great God we sing thy mighty hand, By that supported still we stand; The op' - ning year thy mercy shows, Let mercy crown it till it close.

UN POCO STACCATO.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The tempo is marked 'ALLEGRO.' and the performance instruction is 'UN POCO STACCATO.' The lyrics are written below the vocal staves.

CHORALMENTE.

PUTNEY.

L. M.

M b

I. Smith.

Deep in - - our hearts let us - - record, The deep - er sor - rows of our Lord; Behold - - the ris - - ing billows roll, To o - ver - whelm his ho - ly soul.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'CHORALMENTE.' The lyrics are written below the vocal staves.

SOLO, 2d. TREBLE or BASS.

Thee will - I love, O Lord, my strength, My rock, My tow'r, my high de - fence, Thy might - ty arm shall

This system contains the first two staves of music. The top staff is a single melodic line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps) and 3/4 time. The lyrics are written below the piano staff.

TUTTI.

be - my trust, - For I have drawn sal - - va - tion thence; For I - have drawn sal - - va - tion thence.

TUTTI.

This system contains the next two staves of music. The top staff continues the melody, and the bottom staff continues the piano accompaniment. The lyrics continue below the piano staff. The word 'TUTTI.' appears above the top staff and below the piano staff.

ALLEGRETTO.

NORTH CHURCH.

L. M.

M #

From the American Harp. 85

Great shepherd of thine Is - ra - el, Who didst be - tween the cher - u - bs dwell; - And lead the tribes, thy cho - sen sheep, Safe through the des - ert and the deep.

CHORALMENTE.

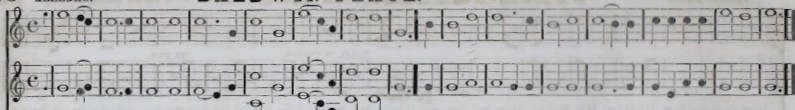
YARMOUTH. old

L. M.

M #

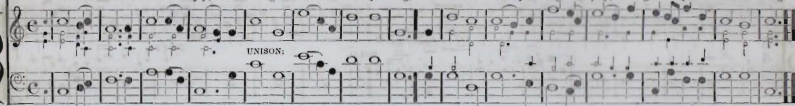
A. William's Coll.
With alterations.

Come, Lord, thy sav - ing grace make known, Take me, a sin - ner, for thine own; Lord, let me thy sal - va - tion feel, And let it my dis - eas - es heal.



Jesus demands the voice of joy, - Loud through the earth let triumph sing; His honors should your songs employ, Let glorious praises hail the King.

UNISON:



MODERATO
CHORALMENTE.

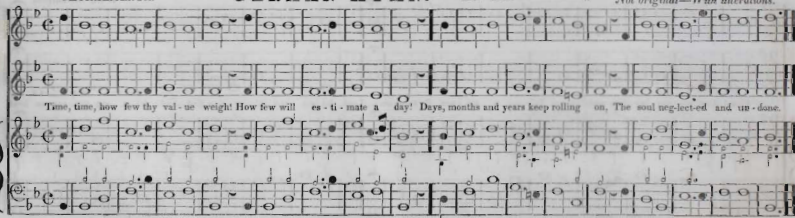
GERMAN HYMN.

L. M.

M #

Pleyel.

Not original—With alterations.



Time, time, how few thy val - ue weigh! How few will es - ti - mate a day! Days, months and years keep rolling on, The soul neg - lect - ed and un - done.

SOLO. 2d TREBLE.

The Lord is come—the heav'ns proclaim His birth—the na - - tions love - his name; An un - known star - - di -

SOLO.

TUTTL.

rects - the road, - - Of east - ern sag - es to their God, Of east - - ern sag - - es to their God.

TUTTL.

SOLO. ²⁴ TREBLE.

My God, my King, thy - va - rious praise, Shall fill the - remnant of - my - days; Thy grace employ my hum - ble tongue, Till

SOLO. ⁴ ORGAN. AD LIBITUM.

* This passage may be sung alternately by Male, and Female voices.

TUTTI. CRESC.

death, and glo - ry raise the song. Thy grace em - ploy my - hum - ble tongue, Till death and glo - ry raise the song.

TUTTI. CRESC.

ALLEGRETTO.

BRENT. L. M. M #

S. Holyok's Coll.
With alterations.

89

E - ter - nal spir - it we con - fess, And sing the won - ders of thy grace ; Thy pow'r conveys our blessings down, From God the fath - er and the son.

The musical score for 'BRENT' is in G major (one sharp) and 3/4 time. It features a vocal melody with lyrics and a piano accompaniment. The tempo is marked 'ALLEGRETTO'.

ALLEGRETTO.

PALMS. L. M. M #

S. Holyok's Coll.
With alterations.

Lord we - a - dore thy vast de - signs, Th'obscure a - byss of prov - i - dence; Too deep to sound with mor - tal lines, Too dark to view with feeble sense.

SOLO. 2d TREBLE. TUTTI.

SOLO.

The musical score for 'PALMS' is in G major (one sharp) and 3/4 time. It includes a vocal melody with lyrics and a piano accompaniment. The tempo is marked 'ALLEGRETTO'. The score includes markings for 'SOLO. 2d TREBLE.', 'TUTTI.', and 'SOLO.'.

Lord, in the temples of thy grace, Thy saints be-hold thy smil-ing face; And oft have seen thy glories shine, With pow'r and ma-jes-ty di-vine.

CHORAL.

LANGBEIN. L. M.

M b

Old German Choral.

Repent-ant sor-row fills my heart, But mingling joy al-lays the smart; Oh! may my fu-ture life declare, The sor-row and the joy sincere.

So let our lips and lives ex - press, The ho - ly gos - pel we pro - fess; So let our works and vir - tues shine, To prove the doctrine all di - vine.

Bless, O my soul, the liv - ing God, Call home thy thoughts that rove abroad; Let all the pow'rs within me join, In work and wor - ship so di - vine.

Had I - the tongues of Greeks and Jews, And nobler speech than an - gel's use; If love be absent, I - am found, Like tinkling brass - an emp - ty sound.

SOLO. TUTTI.

ALLEGRO.

OLD SOUTH CHURCH. L. M.

M

High on a hill of dazzling light, The king - of glo - ry spreads his seat; And troops of an - gel's stretch'd for flight, Stand waiting round his awful feet.

SOLO. TUTTI.

He - that - hath made - - his ref - uge God, Shall find - - a most - - se - cure - a - - bode;

Shall find a &c.

SOLO. 2d. TREBLE. TUTTI.

Shall walk - all - day - be - neath his shade, And there at night shall rest his head, And there at night shall rest his head.

SOLO. TUTTI.

Thrice hap - py man! who fears - the Lord, - Loves his com - mands, and trusts his - word; Honor and peace his

SOLO. 2d TREBLE. TUTTI.

days at - tend, And bless - ings on - his - seed de - - scend, And blessings on his seed de - scend.

SOLO. TUTTI.

Who is this fair one in dis-tress, That trav-els from the wil-der-ness? And press'd with sor-rows and with sins, On her be-loved Lord she leans.

ALLEGRETTO.

DENTON. L. M.

M #

From the American Harp.

Great God, at-tend, while Zi-on sings, The joy that from thy presence springs; To spend one day with thee on earth, Ex-ceeds a thou-sand days of mirth.

My soul, thy great Cre - - a - - tor praise, When cloth'd in - - his - - ce - - les - - tial rays;

SOLO. 2d. TREBLE. TUTTI.

He - in - full - - maj - - es - - ty ap - - pears, And like a robe, - his - glo - ry wears.

SOLO. TUTTI.

MODERATO.

FLORIDA. L. M. M

97

My God, how endless is thy love! Thy gifts are ev'ry ev'ning new; And morning mercies from a - bove, gent - ly dis - til like ear - ly dew.

The musical score for 'FLORIDA' is in 3/4 time, key of B major (one sharp). It features a vocal melody and a piano accompaniment. The vocal part consists of two staves, and the piano part consists of two staves. The lyrics are written below the vocal staves.

ALLEGRETTO.

RICKMANSWORTH. L. M. M

Great God at - tend while Zi - on sings, The joy that from thy pres - ence springs; To spend one day with thee on earth, Ex - ceeds a thousand days of mirth.

The musical score for 'RICKMANSWORTH' is in 3/4 time, key of B major (one sharp). It features a vocal melody and a piano accompaniment. The vocal part consists of two staves, and the piano part consists of two staves. The lyrics are written below the vocal staves.

or 8 va.

Come, dear-est Lord, make no de-lay, For slowly ev'-ry moment wears; Fly wing'd time, and roll-a-way, These te-dious rounds of sluggish years.

UNISON.

ALLEGRETTO.
QUASI ANDANTINO.

GENOHERA GEANT.

L. M.

M #

From the American Harp

Why droops my soul with guilt opprest! Whence these wild tumults in my breast! Is there no balm to heal my wound! No kind phy-si-cian to be found?

Glad Si cn of thy tri - umph heard, And Judah's daughters were o'erjoy'd, Because thy righteous judgments, Lord, Have pa - gan pride and pow'r destroy'd.

ANDANTINO QUASI
ALLEGRETTO.CROWLE. C. M. M^b

Dr. Green.

Life is a span, a fleeting hour, How soon the va - por flies! - - Man is a ten - der, transient flow'r, That e'en in blooming dies.

My God, permit me - not to be, A stranger to myself and thee; Amidst ten thousand thoughts I rove, Forgetful of my highest love.

ALLEGRO ASSAI.

ADDISON. C. M. M

When all thy mercies, O my God, My ris - ing - soul surveys; Transported with the view, I'm lost, In won - der love, and praise.

Where beau - ty clothes - the fer - tile vale, - And blossoms on - the spray; - - - And fra - grance breathes in

ev - - ry gale, - How sweet - the ver - - nal day! How sweet - the ver - - nal day! - - -

E - ter - nal source of joys di - vine, To thee my soul as - pires; Oh! could I say, the Lord is mine! 'Tis all my soul - de - sires.

MODERATO.

COMMUNION. C. M.

M #

Hymn Chant.

S. Hall.

Here at thy ta - ble, Lord, we meet, To feed on food di - vine; Thy bo - dy is the bread we eat, Thy pre - cious blood the wine.

ALLEGRO.

VENI CREATOR. C. M.

M #

Steffani.
With alterations.

103

First system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with two staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "Come, Ho - ly Ghost, - Cre - a - - - tor come, In - spire the souls of thine, - In - spire -- the souls of thine;"

Second system of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics are: "Till ev - - 'ry heart - which thou hast - made, - Is fill'd - with grace - di - vine; - - - Is fill'd - with grace - - di - vine. - -". The system includes markings for "SOLO." and "TUTTI." for both the vocal and piano parts.

Thee, we a - dore, e - ter - nal name, And humbly own to thee; How fee - ble is - our mor - tal frame, What dy - ing worms are we!

This musical score is for the hymn 'DUNKENFIELD'. It is in common time (C. M.) with a key signature of one flat (Bb) and a tempo marking of 'UN POCO ALLEGRETTO'. The score is arranged for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'Thee, we a - dore, e - ter - nal name, And humbly own to thee; How fee - ble is - our mor - tal frame, What dy - ing worms are we!'. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

ANDANTINO.

POLAND. C. M.

M b

Swan.

God of my life look gen - tly down, Be - hold the pains I feel; But I am dumb be - fore thy throne, Nor dare dis - pute thy will.

This musical score is for the hymn 'POLAND'. It is in common time (C. M.) with a key signature of two flats (Bb, Eb) and a tempo marking of 'ANDANTINO'. The score is arranged for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: 'God of my life look gen - tly down, Be - hold the pains I feel; But I am dumb be - fore thy throne, Nor dare dis - pute thy will.' The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

ALLEGRO.

DUREAM. C. M. M

105

Hark! 'tis our heav'nly lead-ers voice, From his - tri - umphant seat; Midst all - the wars tu - mult - uous noise, How pow'rful and - how sweet!

CHORAL.

NOTTINGHAM. C. M. M

I. Clark.

Some ser - aph lend your heav'n - ly tongue, Or harp of gol - den string; That I may raise a lof - ty song, To our e - ter - nal king.

Great God, how frail a thing is man! How swift his minutes pass! His age contracts within a span, He blooms and dies like grass!

SECOND STANZA.

And must my moments thus decline? And must I sink to death? To thee my spi - rit I resign, Thou Maker of my breath.

ALLEGRETTO.

DEDEHAM. C. M. M

107

SOLO.

SOLO.

TUTTI.

Come, happy souls approach your God, With new me - lo - dious songs; Come, tender to Al - mighty grace, The trib - ute of your tongues, The trib - ute of your tongues.

ALLEGRO.

BROOMSGROVE. C. M. M

M. TREBLE.

O render thanks and bless the Lord, Invoke his ho - ly name; Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless, &c.

Firm as the earth, thy gos - - - pel stands, My Lord, - my hope my - trust; If I am

The first system of the musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO.' The lyrics are: 'Firm as the earth, thy gos - - - pel stands, My Lord, - my hope my - trust; If I am'.

SOLO. TUTTI.
found - in Je - sus' hands, My soul - can ne'er - - be - lost, - My soul - can ne'er - be lost.

The second system of the musical score continues the hymn. It features a 'SOLO' section for the Soprano and 'TUTTI' for the other voices and piano. The lyrics are: 'found - in Je - sus' hands, My soul - can ne'er - - be - lost, - My soul - can ne'er - be lost.'

Of jus-tice and - of grace - I sing, And pay - my God - my vows; Thy grace - and jus - tice, heav 'nly King. Teach me - to rule my house.

Soon shall the glorious morning dawn, When all thy saints shall rise; And cloth'd in their immortal bloom, At - tend thee to - the skies; - Attend thee to the skies.

Hark! from the tombs a - dole - ful sound, My ears, at - tend the cry — Ye liv - ing men, come view the ground Where
 UNISON.
 V. 3. Great God is &c. V. 4. We'll

CODA.
 you must short - ly lie, - - Where you - must short - ly lie, - - : We'll rise a - - bove the sky.
 F.
 HYMN FINE.
 rise - a - bove the sky. : CODA.

Let chil-dren hear the migh-ty deeds Which God per-form'd of old; Which in-our young-er years we saw, And which our father's told.

TUTTI.

SOLO.

TUTTI.

Give thanks to God—in-voke his name, And tell-the world his grace; Sound through the earth his deeds of fame, That all may seek his face.

SOLO. 2d TREBLE.

TUTTI.

SOLO.

TUTTI.



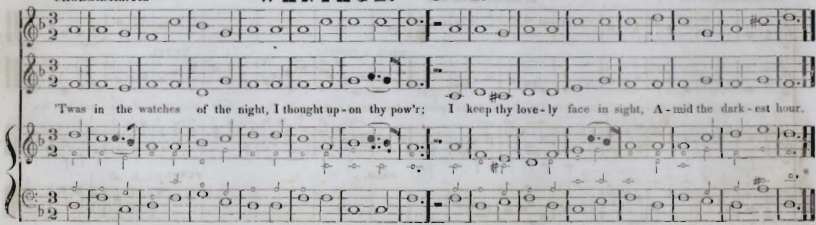
Lord, who a-mong the sons of men, May vis-it thine a-bode? He, who has hands from mis-chief clean, Whose heart is right with God.

CHORALMENTE.

WANTAGE. C. M.

M b

Tansur.



'Twas in the watches of the night, I thought up-on thy pow'r; I keep thy love-ly face in sight, A-mid the dark-est hour.

ALLEGRO MODERATO.

ST. PATRICK'S. C. M.

M #

Williams Coll.

113

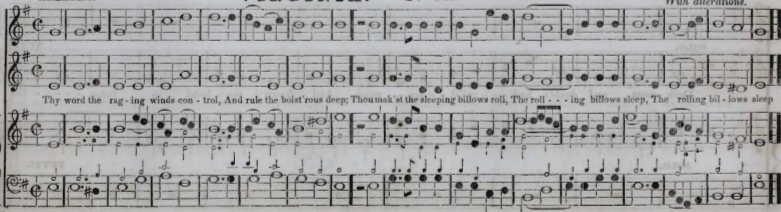


Blest is the man who shuns the place, Where sinners love to meet; Who fears to tread their wick - ed ways, And hates the scof - fers seat.

ALLEGRO.

VIRGINIA. C. M.

M #

Browson.
With alterations.


Thy word the rag - ing winds con - trol, And rule the boist'rous deep; Thou mak'st the sleeping billows roll, The roll - - ing billows sleep, The rolling bil - lows sleep

Hence from my soul, sad thoughts be-gone, And leave me - to my - joys ; - - - My tongue shall triumph in my God, And make a - joy - ful - noise.

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

SECOND STANZA.

SOLO. TUTTI.

Dark - ness and doubts had - - - veil'd - - my - - mind, And - drown'd my - head in tears, - - - - Till

SOLO. TUTTI.

The second system of the musical score also consists of four staves. It includes markings for 'SOLO.' and 'TUTTI.' for both the vocal and piano parts. The lyrics are written below the vocal staves.

sovereign grace with - shi - ning - rays, Dis - pell'd - my - gloo-my fears, Dis - pell'd my gloo - - my - - fears.

SOLO. TUTTI.

SOLO. TUTTI.

ALLEGRO.

WESTFORD. C. M. M

Come, let us join - our cheer - ful songs, With angels round - the - throne; Ten thousand thousand are - their tongues, But all their joys are one, But all their joys are one.

What glo - ry gilds the sa - cred page, Ma - jes - tic like the sun; It gives - a light - to ev' - - ry age, It gives but bor - rows none.

SOLO. 2d TREBLE.

Tutti.

SOLO.

CHORAL.

ENOCH. C. M.

M b or M #

Ye earthly van - i - ties de - part, For - ev - er hence re - move; Je - sus a - lone deserves my heart, And ev'ry thought of love.

ALLEGRO.

CLAPTON. C. M.

M #

Hymn Chant.

Jones.

117

Oh! praise the Lord with one consent, And magnify his name; Let all the servants of the Lord, His worthy praise proclaim.

UNISON. UNISON.

UN POCO STACCATO.

MELODY. C. M.

M #

Leach.

The Original Composition.

2d. Treble.

Come, let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one.

2d. TREBLE.

1. Let all the lands, with shouts of joy, To God - their voices raise; Sing psalms in honor of his name, And spread his glorious praise.

ALLEGRETTO.

MARLOW.

C. M.

Hymn Chant.

Minor Mode.

2d TREBLE.

2. And let them say 'how dreadful, Lord, In all - thy works art thou; Beneath thy pow'r, thy stubborn foes Shall all be fore'd to bow.

When trou-ble fills my soul with grief, Oh hide not, Lord, thy face; For I can hope for no re-lief, Un-aid-ed by thy grace.

In vain we lav-ish out our lives, To gath-er emp-ty wind; The choicest blessing earth can yield, Will starve a hun-gry mind.

In thee, great God, with songs of praise, our fa-vor'd realms rejoice,
 And blest with thy sal-va-tion raise, To heav'n their cheer-ful voice.

Detailed description: This block contains the first eight measures of the hymn 'MENTOR'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo/mood is 'ANDANTINO E CANTABILE'. The lyrics are written below the vocal staves.

ALLG. MODERATO.

PIOUS HYMN.

C. M.

M b

Re-tur-n, O God of love, re-tur-n; Earth is a tiresome place; How long shall we, thy chil-dren mourn, Our ab-sence from thy face?

Detailed description: This block contains the first eight measures of the hymn 'PIOUS HYMN'. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 3/2. The tempo is 'ALLG. MODERATO'. The lyrics are written below the vocal staves.

How precious is the book - di - vine, By in - spi - ra - tion giv'n! Bright as - a lamp - its doc - trines shine, To guide our souls to heav'n.

SOLO. TUTTI.

ALLA BREVE.

NEW PATIOS.

C. M.

M

Hymn Chant.

Sing to the Lord ye dis - tant lands, Sing loud with sol - emn voice; Let ev' - ry tongue ex - alt his praise and ev' - ry heart re - joice.

Why do we mourn de - part ing friends? Or shake - - at death's a - larm's, 'Tis but - the voice that Je - sus sends, To call them to his arms.

ALLEGRETTO.

IRISH. C. M.

M

A. Williams.

Now shall my in - ward joys - a - rise, And burst in - - to a song; Al - migh - ty love - - in - spires - my heart, - And pleasure tunes my tongue.

ALLEGRO.

NEW HUDSON.

C. M.

M #

123

Sheet music for the hymn "NEW HUDSON" in C major, 3/4 time. The score is for voice and piano. The voice part consists of two staves. The piano accompaniment consists of two staves. The lyrics are: "O for a shout of sac - red joy, To thee the Sov'reign King: Let ev' - ry land their tongues em - ploy, And hymns of tri - umph sing."

CHORAL.

LUTZERN.

C. M.

M #

Sheet music for the hymn "LUTZERN" in C major, 3/4 time. The score is for voice and piano. The voice part consists of two staves. The piano accompaniment consists of two staves. The lyrics are: "Sing to the Lord ye dis - tant lands, Ye tribes of ev' - ry tongue; His new dis - cover'd grace de - mands, A new and no - bler song."

Early, my God, without delay, I haste to seek thy face; My thirsty spi-rit faints a-way— My thirsty spir-it faints a-way, Without thy cheering grace.

SOLO. TUTTI. SOLO. TUTTI.

ORGAN. VOICE.

CHORAL. WESTMORELAND. C. M. Two Stanzas. M # German Choral.

I'm not ashamed to own my Lord, Or to defend his cause, Maintain the hon-or of his name, The glo-ry of his cross.

FINE. FINE.

First system of the musical score. It consists of four staves: a vocal staff (treble clef, key of D major, common time), a piano accompaniment staff (treble clef), and a piano accompaniment staff (bass clef). The vocal line begins with the lyrics "Come let us lift our joy - ful eyes, Up to - - the courts a - bove, And smile - - - to see - our". The piano accompaniment provides harmonic support with chords and moving lines. The system concludes with a repeat sign.

Come let us lift our joy - ful eyes, Up to - - the courts a - bove, And smile - - - to see - our

Second system of the musical score. It continues with four staves. The vocal line resumes with the lyrics "fa - - ther - there, And smile - - - to see - - our fa - - ther - there, Up - on a throne of love." The piano accompaniment continues with harmonic support. The system concludes with a repeat sign.

fa - - ther - there, And smile - - - to see - - our fa - - ther - there, Up - on a throne of love.

At morn, at noon, at night I'll praise, O Lord, thy sa - cred name; With joy my thankful voice I'll raise, Thy goodness I'll proclaim.

ALLEGRO ASSAI

NEW LYNN. C. M.

M

E - ter - nal Wis - dom, thee we praise, Thee, all thy crea - tures sing; While with thy name, rocks, hills, and seas, And heav'n's high palace ring, And heav'n's high pal - ace ring.

UNISON.

Lord, what is man, poor fee - ble man, Born of the earth at first; His life a shad - ow, light and vain, Still hast - ing to the dust.

2. Love is the golden chain that binds The hap - py souls a - bove; And he's an heir of heav'n that finds his bosom glow with love.

With songs and honors sounding loud, Address the Lord on high; - - O'er the heav'ns he spreads his cloud, And waters veil the sky.

MELO ALLEGRO.

ST. MATTHEW'S. Second Stanza.

M b

Each Stanza may be used
separately.

He sends his show'rs of blessing down, To cheer the plains below; He makes the grass, the mountains crown, And corn in vallies grow.

ANDANTE.

WALLINGSFORD. C. M.

M b

129

Lord, what is man, poor fee-ble man, Born of the earth at first; His life's a shadow light and vain, Still hasting to the dust.

ALLEGRO.
ALLA CAPELLA.

ST. MARK'S. C. M.

M #

Twining.

For-ever ble-sed be the Lord, My Saviour and my shield; He sends his Spir-it with his word, To arm me for the field, To arm me for the field.

With deepest rev'rence of the mind, Look, O my soul, to God; Lift with thy hands a ho - ly heart, To his sub - lime a - bode.

This musical score is for the hymn 'CANTERBURY' in C Major, Common Time. It features a four-part setting with Soprano, Alto, Tenor, and Bass staves. The lyrics are: 'With deepest rev'rence of the mind, Look, O my soul, to God; Lift with thy hands a ho - ly heart, To his sub - lime a - bode.'

CHORAL.

WINDSOR. C. M.

M b

G. Kirby.

That aw - ful day will sure ly come, Th'ap - pointed hour makes haste, When I must stand be - fore my judge, And pass the sol - emn test.

This musical score is for the hymn 'WINDSOR' in C Major, Common Time. It features a four-part setting with Soprano, Alto, Tenor, and Bass staves. The lyrics are: 'That aw - ful day will sure ly come, Th'ap - pointed hour makes haste, When I must stand be - fore my judge, And pass the sol - emn test.'

Ye sons of men, a fee - ble race, Ex - pos'd to - - ev'ry - snare, Come, make the - Lord - your - dwell - ing - place, And try and trust - his - care.

CHORAL.

DEATH HYMN.

C. M.

M b

I. Harrod.

Stoop down, my thoughts, that used to rise, Converse a - while with death; Think how a gasp - ing mor - tal lies, And pants a - way his breath.

Lo, what - - a glo - rious cor - ner stone, The build - ers did re - fuse! Yet - God hath built his church thereon,

In - spite - - of en - vious Jews. Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, A - - - men.

HYMN FINE.

* The hallelujah to be sung to the last verse set to this tune—and to the last verse of a hymn where the subject of the words renders it proper

CHORAL.

ST. ANN'S. C. M. M

German Choral.
Arranged by Dr. Croft.

133

How shall the young se - cure their hearts, And guard their lives from sin? Thy word the choi - cest rules im - parts, To keep the conscience clean.

UN POCO ALLEGRO.

BRAY. C. M. M

A. Williams Coll.
*Not original.**

SOLO. 2d. TREBLE or TENOR. TUTTI.

This is the day the Lord hath made, He calls the hours his own; Let heav'n rejoice, let earth be glad, And praise surround his throne.

SOLO. ORGAN. TUTTI.

* See the tune Lutzern.

How sweet - the name of Je - sus sounds, In a be - liev - ers ears; It soothes his sor - rows, heals his wounds, And drives away his fears, And drives away his fears.

SOLO. TUTTI.

LAMENTOSO.

GRAND FATHER. C. M.

M b

Why do - we - mourn de - part - ing friends? Or shake at death's a - larms? 'Tis but the voice that Je - sus sends, To call them to his arms.

Almigh - ty God thy pierc - ing eye, Strikes thro' the shades of night, And our - most se - cret ac - tions lie - - All o - - pen to - - thy sight.

Hear, gracious God, my hum - ble moan, To thee - I breathe my sighs! When will the tedious night - be gone? And when the dawn - a - - rise?



What shall I ren - der - to my God, For - all his kind - ness - shown? - - My feet shall - vis - it thine a - - bode, My songs ad - dress - thy - throne.

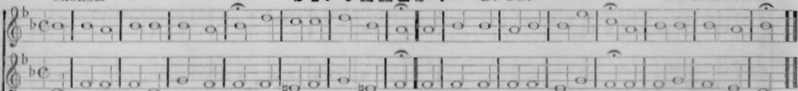


CHORAL.

ST. JAMES'. C. M.

M #

R. Cowterville.



How shall I praise th' eter - nal God, That in - fi - nite un - known? Who can as - cend his high a - bode, Or come be - fore his throne?



When I with pleasing won - der stand, And all my frame sur - vey; - Lord 'tis thy work, I own thy hand, That form'd my hum - ble clay.

ALTO SOLO. TUTTI. SOLO. TUTTI.

Thou blest Redeemer, dy - ing Lamb! We love to hear of thee; No mu - sic like thy charming name, Nor half so dear can be.

Oh how I love - thy ho - ly law! 'Tis dai - ly my - delight; And thence my me - di - tations draw, Di - vine ad - vice - by night.

ALLEGRETTO.

ARUNDEL. C. M.

M

A. William's Coll.

Oh for a heart to praise my God, A heart - from sin - set free! A heart that's sprinkled with the blood, So free - ly shed - for me.

2d TREBLE.

SOLO.

To Zi-on's - hill I - lift my eyes, From thence is all my aid; From Zi-on's hill and - Zi-on's

SOLO.

This system contains the first two staves of the musical score. The top staff is for the 2nd Treble clef, and the bottom staff is for the Bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'ALLO. MODERATO.' The first staff has a '2d TREBLE.' marking. The second staff has a 'SOLO.' marking. The lyrics are: 'To Zi-on's - hill I - lift my eyes, From thence is all my aid; From Zi-on's hill and - Zi-on's'. The bottom staff has a 'SOLO.' marking.

TUTTI.

God, From Zi-on's hill and - - Zi-on's God, Who heav'n and earth hath made—Who heav'n and earth hath made.

TUTTI.

This system contains the next two staves of the musical score. The top staff is for the 2nd Treble clef, and the bottom staff is for the Bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'ALLO. MODERATO.' The first staff has a 'TUTTI.' marking. The second staff has a 'TUTTI.' marking. The lyrics are: 'God, From Zi-on's hill and - - Zi-on's God, Who heav'n and earth hath made—Who heav'n and earth hath made.' The bottom staff has a 'TUTTI.' marking.

While shep-herds watch'd their flocks by night, All seat-ed on - the - - ground, - - All seat-ed on - the - - ground,

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

SOLO. TUTTI.

The an-gel of the Lord came down, And glo-ry-shone-a-round, - - - And glo-ry shone-a-round.

The second system of the musical score also consists of four staves. It includes the same vocal and piano parts as the first system. The lyrics continue below the vocal staves. The markings 'SOLO.' and 'TUTTI.' are placed above the vocal staves to indicate when the soloist and the full choir enter.

Let all the lands, with shouts of joy, To God their voi - ces raise; - Sing psalms in hon - or of his name, And spread his glo - rious praise.

This musical score is for the hymn 'NEW MARLOW'. It is in the key of D major (indicated by two sharps) and 2/4 time. The tempo is 'UN POCO ALLEGRETTO'. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves.

ALLEGRO MODERATO.

GRAEFENAU. C. M.

M b

Stoop down my tho'ts that used to rise, Con - verse a - while with death; Think how a gasp - ing mor - tal lies, And pants a - way his breath.

This musical score is for the hymn 'GRAEFENAU'. It is in the key of B minor (indicated by two flats) and 2/4 time. The tempo is 'ALLEGRO MODERATO'. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are written below the vocal staves.

Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies, By thousand thro' the skies, By thousand thro' the skies.

SOLO. TUTTI.

SOLO. TUTTI.

SOLO.

CHORAL.

ST. DAVID'S.

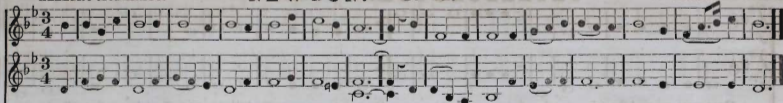
C. M.

M

Ravenscroft.

To cel - e - brate thy praise, O Lord, I will my heart prepare; To all the list'ning world, will I, Thy wond'rous works declare.

SOLO. TUTTI.



A - mong the prin - ces earth - ly god's, There's none hath pow'r divine; Nor is their na - ture, migh - ty Lord, Nor are their works like thine.



Give thanks to God, in - voke his name, And tell the world his grace; Sound through the earth his deeds of fame, That all may seek his face.



Once more, my soul the ris - ing day, Salutes my waking eyes; Once more, my voice, the trib-ute pay, To him - that rolls the skies.

CHORAL.

ELGIN. C. M.

M b

German Choral.

When ris - ing from the bed of death, O'erwhelm'd with guilt and fear, I see my Ma - ker face to face—Oh, how shall I ap - pear!

Ho - san - na to . . our con - qu'ring king! All hail . in - car - nate love! All hail . in - car - nate love!

. . . Ten thou - sand songs and glo - ries wait, - To crown thy head a - - bove, To crown thy head a - bove.

Heav'n has confirmed the dread-decree, That Ad-san's race must die: One gen-eral ru-in sweeps them down, And low-in dust-they lie.

This musical score is for the hymn 'Old Bromsgrove'. It is written in 3/4 time with a key signature of one flat (B-flat). The score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The lyrics are written below the vocal staves.

CHORAL.

BEDFORD. C. M.

M

German Choral.

My Sa-viour, my al-migh-ty friend, When I be-gin thy praise, Where will the grow-ing num-bers end, The numbers of thy grace;

This musical score is for the hymn 'Bedford'. It is written in 3/4 time with a key signature of one flat (B-flat). The score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The lyrics are written below the vocal staves.

CHORAL.

KING. C. M. M

147



I'm not a-sham'd to own my Lord, Or to de-fend his cause; Main-tain the hon-or of his word, The glo-ry of his cross.

CHORAL.

COLLETT. C. M. M b



That aw-ful day will sure-ly come, Th'ap-pointed hour makes haste; When I must stand be-fore my Judge, And pass the sol-lemn test.

3/4

M. TREBLE.

SOLO.

TUTTI.

The heav'ns - his righte - ous - ness declare, And an - gels hail - his birth: His gos - pel shall - his glo - ries bear A - round-th'ad-miring earth.

SOLO.

TUTTI.

CHORAL.

YORK. C. M.

M

J. Milton.

3/4

How help-less guil - ty na - ture lies, Un - con-scious of her load! The heart unchanged can never rise, To hap - pi - ness and God.

Vain are the hopes the sons of men, On their own works have built; Their hearts by nature all unclean, And all their actions guilt.

How sad our state by nature is! Our sin how deep it stains! And Satan holds our captive minds, Fast in his slavish chains.

How wond'rous great how glorious bright, Must our Cre-a - tor be! Who dwells a-midst the dazzling light, Of an et - er - nal day.

The musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO MODERATO'.

CHORAL

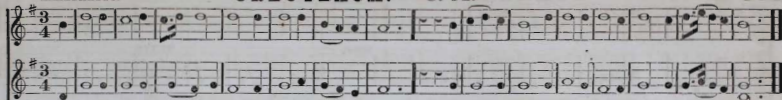
HEAR. C. M.

M

Old Choral Style.

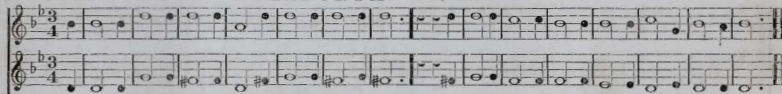
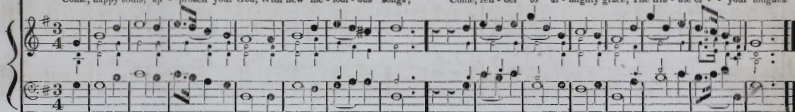
How large the prom-ise! how di - vine! To Abraham and his seed! I'll be a God to thee and thine, Sup-ply - ing all their need.

The musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO MODERATO'.



Come, happy souls, ap - proach your God, With new me - lodious songs;

Come, ren - der to al - mighty grace, The trib - ute of - your tongues.



Hear gracious God, my hum - ble prayer, To thee I breathe my sighs;

When will the cheering morn ap - pear? And when my joys a - rise?



SOLO. TUTTI.

Fath - er, whate'er of earth - ly bliss, - Thy sov'reign will - de - nies; Ac - cepted at - thy throne of grace, Let this pe - ti - tion rise.

SOLO. TUTTI.

Score for 'ECKARDTSHHEIM' in C major, 3/4 time, marked 'ALLO MODERATO'. It features a vocal melody with solo and tutti sections, and a piano accompaniment.

ALLEGRO ASSAI.

HUMMEL.

C. M.

M

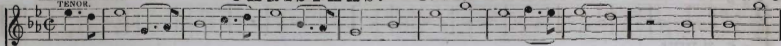
A - wake, ye saints, to praise your King, Your sweetest passions raise, Your pi - ous pleas - ure, while - you sing, - In - creas - ing with the praise.

Score for 'HUMMEL' in D major, 3/4 time, marked 'ALLEGRO ASSAI'. It features a vocal melody and a piano accompaniment.

ALLEGRO ASSAL.
TENOR.

CHRISTMAS. C. M. M #

G. F. Handel. 153

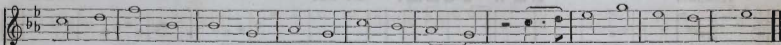


A - - wake my - soul, stretch ev - 'ry - nerve, And press with vig - or - on; - - A heav - 'nly

TREBLE.



BASS.



race de - mands thy zeal, And an im - mor - tal crown, - - And - - an im - mor - tal crown.



2d. TREBLE.

There is a land of liv - ing joy, - Be - yond the ut - most - skies, - Where scenes of bliss with - out - al - - loy, - In bound - less pros - pect rise.

ALLEGRO.

NEW YORK. C. M.

M

Dr. Blow.

2d. TREBLE.

Blest morn - ing, whose first op'ning - rays, Be - held our ris - ing God; That saw him tri - umph o'er the dust, And leave his - - last - - a - - bode.

There is a land of pure de-light, Where saints im-mor-tal reign; In-finite day ex-cludes the night, And pleas-ures banish pain.

This block contains the musical notation for the first stanza. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is accompanied by a piano accompaniment in bass clef. The lyrics are written below the vocal line.

SECOND STANZA.

SOLO for Bass or Tenor.

Sweet fields be-yond the swel-ling flood, Stand dress'd in liv-ing green; So to the Jews old Ca-naan stood, While Jor-dan roll'd be-tween.

SOLO. TUTTI.

This block contains the musical notation for the second stanza. It includes a solo section for Bass or Tenor, indicated by the label 'SOLO for Bass or Tenor.' The solo is followed by a piano accompaniment. The lyrics are written below the vocal line. The section concludes with a 'TUTTI' marking, indicating the full ensemble joins in.

The time is short!-sinners, be-ware, Nor tri-fle time a - - way; - - The word of great sal-va-tion hear, While yet 'tis called to day.

ANDANTINO QUASI ALLEGRETTO.

STEPHENS. C. M.

Jones.

The Lord is good, the heav'nly king, He makes the earth his care; Vi-sits the pastures ev-'ry spring, And bids the grass ap-pear.

First system of the musical score. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "In God's own house pronounce his praise, His grace - - he there re - veals; To heav'n your".

In God's own house pronounce his praise, His grace - - he there re - veals; To heav'n your

Second system of the musical score. It continues with four staves. The lyrics are: "joy and won - - - der - - - raise, - For there his glo - ry dwells, for there - his glo - - ry dwells." The word "UNISON." is written below the piano part in the third measure of this system.

joy and won - - - der - - - raise, - For there his glo - ry dwells, for there - his glo - - ry dwells.

UNISON.

M. TREBLE.

I know that my Re-deem-er lives, And ev-er prays-for me; Sal-va-tion to his saints he gives, And life and lib-er-ty.

ALLEGRO.

NORTFIELD. C. M.

M b

Two Stanzas. J. Holyok's Coll.

To God I cried, with mournful voice, I sought his gra-cious ear, In the sad day when trou-ble rose, And fill'd my heart with fear.

Will he for - ev - er cast me off? His prom - ise ev - er fail? Has he for - got his

The first system of the musical score for 'NORFELD'. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'Will he for - ev - er cast me off? His prom - ise ev - er fail? Has he for - got his'.

ten - der love? Shall an - - ger still pre - - vail? Shall an - - ger - - still pre - - vail?

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'ten - der love? Shall an - - ger still pre - - vail? Shall an - - ger - - still pre - - vail?'.

* The two Stanzas may be used separately.

First system of musical notation for the first stanza. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "I sing the might - ty pow'r of God, That made the mountains rise; That spread the flow - ing seas a - broad, And built the lof - ty skies."

I sing the might - ty pow'r of God, That made the mountains rise; That spread the flow - ing seas a - broad, And built the lof - ty skies.

Second system of musical notation for the second stanza. It continues with the vocal line and piano accompaniment. The lyrics are: "I sing the wis - dom that or - dain'd, The sun to rule the day; The moon shines full at his com - mand, And all the stars o - bey."

I sing the wis - dom that or - dain'd, The sun to rule the day; The moon shines full at his com - mand, And all the stars o - bey.

ALLEGRO.

KENDALL. C. M.

M #

Clark,
From the Village Harmony.

161

SOLO. TUTTI.

Gird on - thy sword, vic-to-rious Prince, - Ride with - ma - jes - tie sway; Thy ter - - - - -ror shall-strike through thy foes, And make the world o - bey.

SOLO. TUTTI.

CHORAL.

NORWAY. C. M.

M #

German Choral.

A - bove these heaven's cre - a - - - - ted sounds, Thy mer - cies Lord, ex - tend; Thy truth out - lives the nar - row bounds, Where time and na - - - - - ture end.

Shine, migh-ty God, on Zi - on shine, With beams of heav'n - ly grace; Re - veal thy pow'r through every land, And show thy smil-ing face.

CHORAL.

LONDON. C. M.

M #

Dr. Croft.
From the Village Harmony.

O praise the Lord with one con - sent, And mag - ni - fy his name; Let all the ser - vants of the Lord, His wor - thy praise pro - claim

Thy good-ness, Lord, our souls con-fess, Thy good-ness we a-dore; A spring whose blessings nev-er fail, A sea with-out a shore.

UNISON.

The Lamb shall lead his heav'n-ly flock, Where liv-ing fountains rise; And love di-vine shall wipe a-way, The sor-rows of their eyes.

2d. TREBLE.
SOLO.

In God's own house pronounce his praise, His grace he there re - veals, His grace he there re - veals; To heav'n your joy and

SOLO.

This system contains the first two staves of music. The top staff is for the 2d. TREBLE and features a SOLO section. The bottom staff is for the piano accompaniment and also features a SOLO section. The lyrics are written between the staves.

TUTTI.

wonder raise, For - there his glo - - - ry dwells; To heav'n your joy and - won - der raise, For there his go - ry dwells.

TUTTI.

This system contains the next two staves of music. The top staff is for the 2d. TREBLE and features a TUTTI section. The bottom staff is for the piano accompaniment and also features a TUTTI section. The lyrics are written between the staves.

Let what an en - ter - tain - ing sight, Those friendly brethren prove; Whose cheer - ful hearts in bands u - nite, Of har - mo - - ny and love.

The musical score for 'Colchester' is in C major, 3/4 time, and Common Meter. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff (treble and bass). The tempo is marked 'ALLEGRO MODERATO'. The lyrics are: 'Let what an en - ter - tain - ing sight, Those friendly brethren prove; Whose cheer - ful hearts in bands u - nite, Of har - mo - - ny and love.'

ALLA CAPELLA.

ROCHESTER. C. M.

M #

Hymn Chant.

A. Williams.
From the Village Harmony.

O Lord, how in - fin - - ite thy love! How wond'rous are thy ways! Let earth be - - neath—and heav'n above, Combine to sing thy praise.

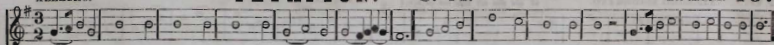
The musical score for 'Rochester' is in C major, common time, and Common Meter. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff (treble and bass). The tempo is marked 'ALLA CAPELLA'. The lyrics are: 'O Lord, how in - fin - - ite thy love! How wond'rous are thy ways! Let earth be - - neath—and heav'n above, Combine to sing thy praise.'

ALLEGRO.

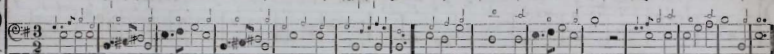
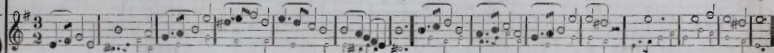
PLYMPTON. C. M.

M b

Dr. Arnold. 167



Now let our droop-ing hearts re-vive, And ev'-ry tear-be-dry; Why should these eyes be drown'd in grief, Which view a Saviour nigh?



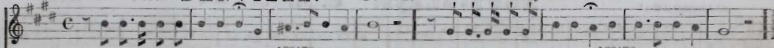
ALLEGRO MODERATO.

DANYELLE.

C. M.

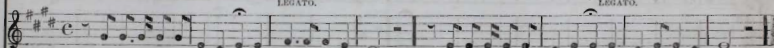
M #

Hymn Chant.

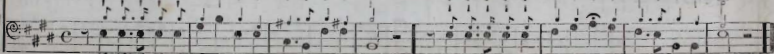
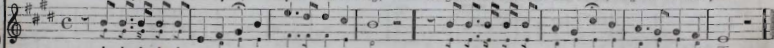


LEGATO.

LEGATO.



O all ye lands in God rejoice, To him your thanks be-long; With grateful heart and voice make known, His goodness and his pow'r.



Sal - vation!—oh, the joy - ful sound! 'Tis pleas - ure to - - our ears; A sov'reign balm - for ev - 'ry wound, - A cor - dial for - our fears.

Sal - vation!

ALLEGRO ASSAI.

FOUR-GLASS. C. M.

M

A - rise, ye peo - ple, and a - dore, Ex - ult - - ing strike the chord; Let all the earth from shore to shore, Confess th' almighty Lord, Confess th' almighty Lord.

Let hea - thens to their i - dols haste, And worship wood or stone; But my de - light - ful lot is cast, Where God is tru - ly known.

CHORAL.

MENTZ. C. M. M b

J. Holyok's Coll.

Fools in their hearts, be - lieve and say, That all re - li - gion's vain; There is no God, who reigns on high, Or minds th'af - fairs of men.

Let ev'-ry land their tongues - - - em - - ploy,

Oh for a shout of sacred joy, To God, the sov'reign king! Let

ev'-ry land their tongues - - - em - - ploy; Let ev'ry land their tongues employ, And hymns of tri - umph sing.

ALLEGRO.

WAREHAM. C. M.

M #

Dr. Arnold. 171

How large - the prom - ise, how - di - vine, To Abr' - ham and - - his seed! I'll be - - a God - - to thee - - and thine,

SOLO. SOLO. SOLO. SOLO.

Detailed description: This system contains the first 16 measures of the piece. It features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 3/2. The first measure is a whole rest for the vocal part. The vocal melody begins in the fourth measure with a half note G4, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The system ends with a double bar line.

Sup - ply - - ing all - - their need.' I'll be - - a God - - to thee - - and thine, Sup - ply - - ing all - - their need.'

TUTTI. TUTTI.

Detailed description: This system contains the next 16 measures of the piece. The vocal melody continues from the previous system, with the lyrics 'Sup - ply - - ing all - - their need.' I'll be - - a God - - to thee - - and thine, Sup - ply - - ing all - - their need.' The piano accompaniment remains consistent. The system is marked with 'TUTTI.' at the beginning of the second measure and ends with a double bar line.

Hark ! from the tombs a doleful sound, My ears attend the cry ; Ye living men come view the ground, Where you must shortly lie.

The musical score for 'Funeral Thought' is written in 3/2 time with a key signature of one flat (B-flat). It consists of two systems. The first system has two staves: a treble staff and a bass staff. The second system has four staves: a treble staff, a bass staff, and two grand staves (treble and bass). The lyrics are placed between the first and second systems.

CHORAL STYLE.

LEBANON.

C. M.

M b

Hymn Chant.

W. Billings.

Lord what is man, poor fee - ble man? Born of the earth at first; His life a shadow, light and vain, Still bast'ning to the dust.

The musical score for 'Lebanon' is written in 3/2 time with a key signature of one flat (B-flat). It consists of two systems. The first system has two staves: a treble staff and a bass staff. The second system has four staves: a treble staff, a bass staff, and two grand staves (treble and bass). The lyrics are placed between the first and second systems.

Let all - the just, - to God - with joy, Their cheer - - ful voi - - ces raise; For well the righte - ous

SOLO. TUTTI.
it - be - comes, To sing - glad songs - of praise, - - - - To sing glad songs - of praise.
SOLO. TUTTI.

SOLO. TUTTI. TUTTI.

Let all - the just - to God with joy, Their cheerful voices raise; For well the righteous it becomes, To sing glad songs of praise.

SOLO. TUTTI. SOLO. TUTTI.

ALLEGRO.

ASCHAFFENBURG.

C. M.

M #

Hymn Chant.

Oh for a shout of sacred joy, To God the sov'reign king! Let ev'ry land their tongues employ, And hymns of triumph sing.

UNISON. UNISON.

UN POCO STACCATO.

Happy is he that fears the - Lord, And follows his - com - - - mands, And follows his commands; Who lends the

poor with - out re - ward; Who lends the poor with - out re - ward, Or gives - - - with lib - 'ral hands.

SOLO. TUTTI.

SOLO. TUTTI.

SOLO, S. TREBLE. TUTTI.

Come let us join our cheer-ful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys - are - one.

SOLO. TUTTI.

ALLEGRO.

BRAINTREE. C. M.

M

SOLO, S. TREBLE. TUTTI.

In God's own house pronounce - his praise, His grace he there - re - veals; To heav'n - your joy - and won - der raise, For there his glo - ry dwells.

SOLO. TUTTI.

Thou art my por - tion O my God, Soon as I know thy way, My heart makes haste t' - bey thy word, And suf - fers no de - lay.

SOLO. TUTTI.

This block contains the first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff. The system includes a 'SOLO' section for the voice and a 'TUTTI' section for the piano.

I choose the path of heav' - nly truth, And glo - ry - in my choice; Not all the riches of the earth, Could make me - so re - joice.

SOLO. TUTTI.

SOLO. TUTTI.

This block contains the second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The system includes 'SOLO' and 'TUTTI' markings for both the voice and piano parts.

Oh! that the Lord would guide my ways, To keep his stat-utes still; Oh! that my God would grant me grace, To know and do his will.

ST. TREBLE.

CHORAL STYLE.

BANGOR. C. M.

M b

Ravenscroft.

Hark! from the tombs, a dole-ful sound, My ears at-tend the cry; Ye liv-ing men come view the ground, Where you must shortly lie.

Oh, how I love thy ho - ly law! 'Tis dai - ly my de - light; And thence my med - i - - ta - tions draw

This system contains the first four staves of the musical score. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment (Grand Staff). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Di - vine ad - - vice by night. And thence my med - i - - ta - - tions draw Di - vine ad - - - vice by night.

SOLO. TUTTI.

SOLO. TUTTI.

This system contains the next four staves. It includes the vocal parts and piano accompaniment. The lyrics continue from the first system. The markings 'SOLO.' and 'TUTTI.' are placed above the vocal staves to indicate when the soloist and the full choir enter. The piano part also has 'SOLO.' and 'TUTTI.' markings.

When God re - veal'd his gra - cious name, And chang'd my mourn - ful state, My rapture seem'd a pleasing dream, The grace ap - - pear'd so great.

The musical score for the first stanza is written for four parts: Soprano, Alto, Tenor, and Bass. It is in 3/2 time and C major. The melody is simple and hymn-like, with the lyrics written below the notes. The piano accompaniment is in the lower register, providing a harmonic foundation for the vocal parts.

SECOND STANZA. Each Stanza may be used separately.

The world beheld the glo - rious change, And did - thy hand confess; My tongue broke out in unknown strains, And sung sur - prising grace. prising grace.

And sing sur - prising grace. prising grace.

The musical score for the second stanza is written for four parts: Soprano, Alto, Tenor, and Bass. It is in 3/2 time and C major. The melody is simple and hymn-like, with the lyrics written below the notes. The piano accompaniment is in the lower register, providing a harmonic foundation for the vocal parts. The score includes repeat signs and first/second endings for the final phrase.

SOLO. M. TREBLE. TUTTI.

To praise the ev - er bounteous King, My soul, wake all thy pow'rs; He calls, and at his voice come forth, The smil - ing har - vest hours.

SOLO. TUTTI.

Detailed description: This is a musical score for a piece titled 'Winterop' in C Major, 2/4 time. It features a vocal melody and a piano accompaniment. The vocal part has two staves: the top staff is for the Soprano (labeled 'SOLO. M. TREBLE.' and 'TUTTI.') and the bottom staff is for the Alto/Contralto (labeled 'SOLO.' and 'TUTTI.'). The piano part consists of two staves (treble and bass clef). The tempo is marked 'UN POCO ALLEGRETTO.' The lyrics are: 'To praise the ev - er bounteous King, My soul, wake all thy pow'rs; He calls, and at his voice come forth, The smil - ing har - vest hours.'

SOLO. TUTTI.

Let ev' - - ry mor - tal ear attend, And ev' ry heart rejoice; The trump - et of the gos - pel sounds, With an inviting voice, With an in - viting voice.

SOLO. TUTTI.

Detailed description: This is a musical score for a piece titled 'Franklin Place' in C Major, 2/4 time. It features a vocal melody and a piano accompaniment. The vocal part has two staves: the top staff is for the Soprano (labeled 'SOLO.' and 'TUTTI.') and the bottom staff is for the Alto/Contralto (labeled 'SOLO.' and 'TUTTI.'). The piano part consists of two staves (treble and bass clef). The tempo is marked 'ALLEGRO.' The lyrics are: 'Let ev' - - ry mor - tal ear attend, And ev' ry heart rejoice; The trump - et of the gos - pel sounds, With an inviting voice, With an in - viting voice.'

Awake, my soul, to sound his praise, Awake, my harp to sing; Join all my pow'rs, the song to raise, And morning incense bring, And morning incense bring.

This musical score is for the hymn 'Morning Prayer'. It is written in C major (one sharp) and common time (C). The tempo is marked 'ALLEGRO'. The score is arranged for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are: 'Awake, my soul, to sound his praise, Awake, my harp to sing; Join all my pow'rs, the song to raise, And morning incense bring, And morning incense bring.'

ALLEGRETTO.

ETERNITY. C. M.

M

From the American Harp.

The time is short! sinners be - ware, Nor tri - fle time a - way; The word - of great - sal - va - tion hear, - While yet - 'tis called - to day.

This musical score is for the hymn 'Eternity'. It is written in C major (one sharp) and 3/4 time. The tempo is marked 'ALLEGRETTO'. The score is arranged for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The lyrics are: 'The time is short! sinners be - ware, Nor tri - fle time a - way; The word - of great - sal - va - tion hear, - While yet - 'tis called - to day.'

O bless the Lord my soul, Let all - with-in me join, And aid my tongue to bless his name, Whose favours are divine, Whose favours are di - vine.

We sin - ners, fear - the Lord, While yet - 'tis called to day; Soon will - the aw - ful voice - of death, Command your souls a - way.

SECOND TREBLE.

How beauteous are their feet. - Who stand on Zi-ona hill! - Who bring - sal - va - tion - on - - - their - tongues, - And words - - of peace - re - - veal.

SECOND STANZA.

SOLO. TUTTI.

How charming is their voice, - How sweet their tidings are! Zi - - on, be - hold thy Saviour king, He reigns - - - - and tri - umphs here.

SOLO. TUTTI.

ALLEGRO VIVACE.

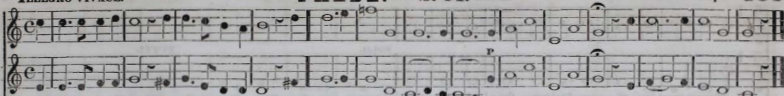
PHEBE.

S. M.

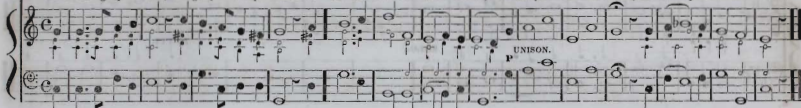
M #

From the American Harp.

185



Ye trembling captives hear, The gos-pel trumpet sounds: No mu-sic more can charm - the ear, - Or heal your heart felt wounds, Or heal - your heart felt wounds.

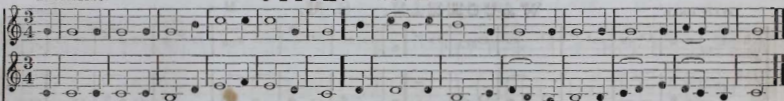


ANDANTINO.

UTICA.

S. M.

M #



Oh where shall rest be found, Rest for the wea - ry soul? 'Twere vain - the o - ceans depths - to sound, Or pierce - to eith - er pole



SOLO. TUTTI.

SOLO. TUTTI.

Welcome sweet day of rest--That saw the Lord a - rise! Welcome to this re - viv - ing - breast, And these re - joic - ing eyes.

ALLO: ASSAL.

WATCHMAN. S. M.

M #

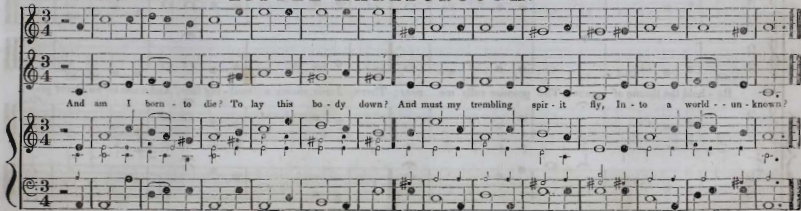
Leach.

Now living wa-ters flow, To cheer the - humble soul; From sea to sea the riv - ers - - go, And - spread from - pole to pole.



The Lord the sov'reign king, Hath fix'd his throne on high, O'er all - - the heav'nly world - he - rules, - And all beneath the sky, And all beneath the sky.

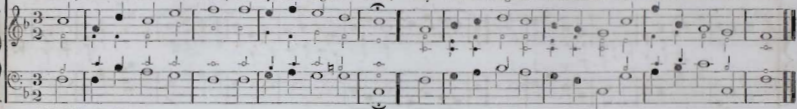
 ALLEGRETTO QUASI MODERATO. **LITTLE MARLBOROUGH.** S. M. M # A. Williams Coll.



And am I born - to die? To lay this bo - dy down? And must my trembling spir - it fly, In - to a world - - un - known?



Lord, what our ears have heard, Our eyes de - lighted trace; Thy love in long suc - cession shown To Zion's cho - sen race.



UN POCO STACCATO.

ALLEGRO.

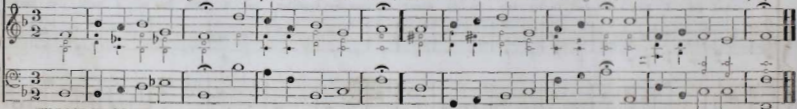
GREENFIELD. S. M.

M #

Hymn Chant.



Be - hold the throne of grace! The promise calls me near; There Jesus shows a smil - ing face, And waits to an - swer pray'r.



UN POCO STACCATO.

Be - hold the lof - ty sky, Declares its mak - er, God; And all the star - ry works - on high, - Pro - claims his pow'r - a - broad.

The score consists of two systems. The first system has two staves: a vocal staff (treble clef, 3/4 time) and a piano accompaniment staff (treble and bass clefs, 3/4 time). The second system continues the same parts. The piano part includes chords and single notes, with some measures featuring a 'p' (piano) dynamic marking.

CHORAL.

GREGORIAN HYMN. S. M.

M b

When over - whelm'd with grief, My heart with - in me dies; Helpless and far from all re - lief, To heav'n I lift mine eyes.

The score consists of two systems. The first system has two staves: a vocal staff (treble clef, 4/2 time) and a piano accompaniment staff (treble and bass clefs, 4/2 time). The second system continues the same parts. The piano part includes chords and single notes, with some measures featuring a 'p' (piano) dynamic marking.

We come with joy - ful song, To hail this hap - py morn; Glad tidings from an angels tongue, This day is Je - sus born.

STACCATO.

ALLEGRETTO.

FROON.

S. M.

M #

J. Husband.

Once more, be - fore we part, Oh bless the Saviour's name; Let ev'ry tongue and ev'ry heart A - dore and praise the same, - A - dore and praise the same.

While my Re-deem-er's near, My shepherd, and my guide; I bid fare-well to ev'-ry fear, My wants are all sup-plied.

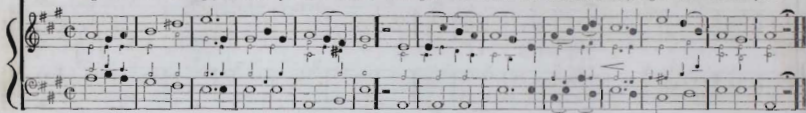
ALLA BREVE. CHRISTMAS CHANT. S. M. M # Hymn Chant. *From the American Harp.*

Rejoice in Je-sus birth! To us a Son is giv'n; To us a child is born on earth, Who made both earth and heav'n.

UN POCO STACCATO.



Sing to the Lord most high, Let ev - - ry land a - - dore, With grate - ful - - heart - - and voice make known, His good - ness and his pow'r.

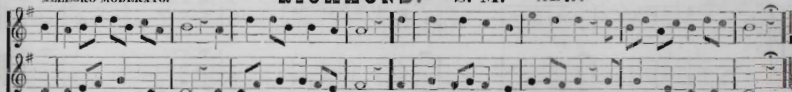


ALLEGRO MODERATO.

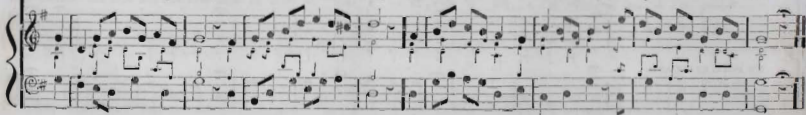
RICHMOND.

S. M.

NEW.



See what a - - liv - - ing stone, The build - ers did re - - fuse; Yet God hath built his church thereon, In spite - of - - envious Jews.



My soul re - - peat his praise, Whose mercies are so great! Whose an - - ger is so slow to rise, So rea - dy to - a - - bate.

High as the heav'ns are rais'd, . . A - bove the ground we tread, So far the riches of his grace, Our highest thoughts exceed, Our highest thoughts exceed.

UNISON.

2d. TREBLE.

SOLO.

TUTTI.

Be - hold the morn - ing sun, Be - gins - his glori - ous way; His beams-through-all-the - na - tions - run, - - And life - and light con - vey.

SOLO.

TUTTI.

ALLEGRO ASSAI.

ST. THOMAS. S. M.

M #

A. William's Coll.

Blest are the sons of - peace! Whose hearts and hopes are one; Whose kind de - signs to serve and please, Through all their - ac - tions run.

ALLEGRETTO.

NORWICH. S. M.

M b

From the Village Harmony. 199

The swift de - clin - ing day, How fast its mo - ments fly; While ev'ning's broad and gloomy shade, Gains on the west - ern sky.

This musical score is for a hymn titled 'NORWICH. S. M.' in the key of B-flat major (one flat) and 4/4 time. It is marked 'ALLEGRETTO.' The score consists of a vocal melody (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are: 'The swift de - clin - ing day, How fast its mo - ments fly; While ev'ning's broad and gloomy shade, Gains on the west - ern sky.'

ALLEGRO.

ATEOL. S. M.

M #

Rev. R. Harrison.

Come, Ho - ly Spir - it, come, Let thy bright beams a - rise; Dis - pel the dark - ness from our minds, And o - pen all our eyes.

This musical score is for a hymn titled 'ATEOL. S. M.' in the key of D major (two sharps) and 4/4 time. It is marked 'ALLEGRO.' The score consists of a vocal melody (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are: 'Come, Ho - ly Spir - it, come, Let thy bright beams a - rise; Dis - pel the dark - ness from our minds, And o - pen all our eyes.'

Come, sound his praise a - broad, And hymn's of glo - ry - sing! Je - ho - vah - is - the sov' - reign - God, The u - ni - ver - sal king.

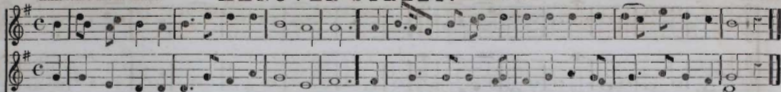
UNISON.

HYMN FINE.

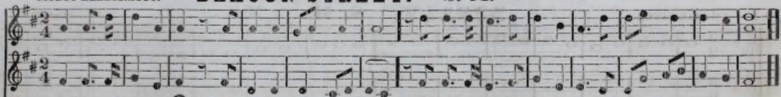
Coda.—ANTHEM.

Praise ye the Lord! Hal - le - lu - jah, Praise ye the Lord! - Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise ye the Lord. . .

VIVACE. UNISON. UNISON. F. FF.



Be-hold the lof-ty sky, Declares its mak-er God; And all--his star-ry works on high, Pro-claim his pow'r a-broad.



Oh bless the Lord, my soul! His grace to thee--pro-claim:- And all that is with-in me join, To bless-his-ho-ly name.



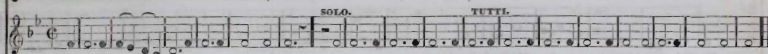
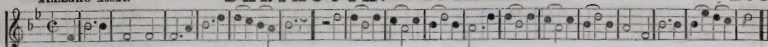
Oh for the death of those, Who slumber in - the - Lord! Oh be like theirs my last re - - pose, Like theirs my - last re-ward.

CHORAL STYLE.

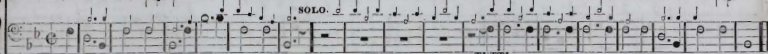
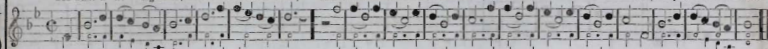
DUNBAR. S. M. M b

Corelli.

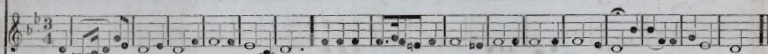
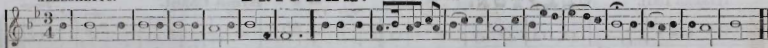
When over - whelmed with grief, My heart within me dies; - Helpless and far from all re - lief, To heav'n I lift my eyes.



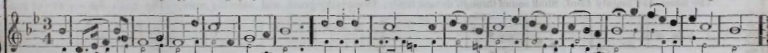
See what a liv - ing stone, The builders did re - fuse ; Yet God hath built his church thereon, Yet God hath built his church thereon, In spite of envious Jews.



TUTTI.



Be - hold with awful pomp, The Judge prepares to come ; Th'archangel sounds - the dreadful trump, And wakes the gen'ral doom, And wakes the gen'ral doom.



To God, in whom I trust, I lift my heart and voice; O - let - me - not be put to shame, Nor let my foes re - joice.

ALLEGRO ASSAI.

CLAPTON. S. M. M # Hymn Chant.

Jones.

Thy name Al - mighty Lord, Shall sound through distant lands; Great is thy grace, and sure thy word, Thy truth for - - ev - er stands.

UNISON.

UNISON.

ALLEGRO.

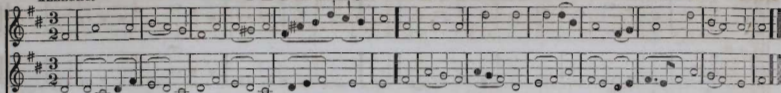
PECKHAM.

S. M.

M #

Isaac Smith.

205



How pleas'd - was - I - to hear, The friends of Zi - - on say, 'Now to - - her courts - let us - re - pair, - And - - keep - the sol - emn day.'

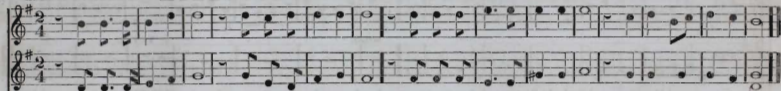


ALLEGRO MODERATO. HILLSBORO.

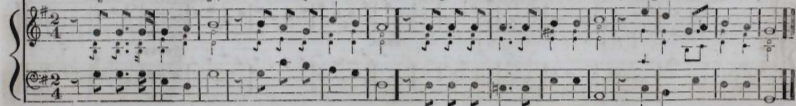
S. M.

M #

Hymn Chant.



Sing to the Lord most high, Let ev' - ry land a - dore; With great - ful heart and voice make known, His good - ness and his pow'r.



To bless thy chos-en race, In mercy, Lord, in-cline; And cause the brightness of thy face, On all thy saints to shine.

ALLEGRO VIVACE.

HANCOCK STREET.

S. M.

M #

SOLO. TUTTI.

Come sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah - is - the - sov' - reign God, The u - ni - ver - sal King.

SOLO. TUTTI.

Raise your tri - um - - - phant songs, To an - - - im - mor - tal tune, To an im - mor - tal tune;

This system contains the first two staves of music. The top staff is a single melodic line in treble clef, and the bottom staff is a piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the piano staff.

Let the wide earth re - sound the deeds, - Let the wide earth resound the deeds, Co - les - - - - - tial grace has done.

UNISON.

This system contains the next two staves of music. The top staff continues the melody, and the bottom staff continues the piano accompaniment. The lyrics continue below the piano staff. The word "UNISON." is written above the piano staff in the middle of the system.

My soul with joy at-tend, While Je - sus si - lence breaks; No an - gel's harp such mu - sic yields, As what - my shep - herd speaks.

This musical score is for the hymn 'Hopkins'. It is in the key of B-flat major (one flat) and 3/4 time. The tempo is marked 'ALLEGRETTO'. The score consists of four staves: two for the vocal melody (treble clef) and two for the piano accompaniment (treble and bass clef). The lyrics are written below the vocal staves.

ALLEGRO VIVACE.

CORNHILL. S. M.

M #

Hymn Chant.

My son, know thou the Lord, Thy father's God o - bey; Seek his pro - tect - ing care by night, His guardian care by day.

This musical score is for the hymn 'Cornhill'. It is in the key of B-flat major (one flat) and 3/2 time. The tempo is marked 'ALLEGRO VIVACE'. The score consists of four staves: two for the vocal melody (treble clef) and two for the piano accompaniment (treble and bass clef). The lyrics are written below the vocal staves.

Lord what our ears have heard, Our eyes de-light-ed trace; Thy love in long succes-sion shown, To Zion's chosen race.

UN POCO ALLEGRO. **EPISCOPAL CHANT. S. M. M #** Hymn Chant.
From the American Harp.

O Lord our heav'nly king, Thy name is all di-vine; Thy glories round the earth are spread, And o'er the heav'ns they shine

First system of the musical score. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Come all ye ser-vants of - - - the - - Lord, And praise him for his sa - cred word, That word, like man - na, sent from

Second system of the musical score. It continues from the first system with four staves. The lyrics are: "heav'n, To all who seek it free - ly giv'n; Its promis - es our fears re - move, And fill our hearts with joy and love."

In deep dis - tress I oft have cried, To God, who nev - er yet de - nied, To res - cue me op - prest with

wrongs; Once more, O Lord, de - liv - rance send, From ly - ing lips my soul de - fend, And from the rage of sland'ring tongues.

The triumph of his name re - cord; His sa - cred name, &c. Where' -

ALTO.
Ye saints and ser - vants of the Lord, The tri - umph of his name re - cord; His sacred name for - ev - er bless; Where' - er The

His sacred name for - ev - er bless; Where'er the circling

- er the circling sun dis - plays, &c.

Where'er the &c.

cir - cling sun - dis - plays, His rising beams or setting rays, Due praise to his - great name ad - dress, Due praise to - his - great name ad - dress.

sun - dis - plays,

ALLEGRO.

ST. HELEN'S. L. P. M. or L. M.* Six Lines.

M #

Jennings.
From the Village Harmony.

213

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/2. The lyrics for the first system are: "I'll praise my mak - er with my breath, And when my voice is lost - - in death, Praise shall em - ploy my no - bler pow'rs; My

The second system of the musical score continues the piece with four staves. The lyrics for the second system are: "days - of praise shall ne'er - be past, While life, and thought, and be-ing last; - Or - - im - mor - tal - i - ty - - en - dures."

* When used as L. M. the two last strains are to be repeated

A - rise! a - rise with joy survey, The glo - ry of - - the lat - ter day; Al - ready is - - the dawn be - gun, Which

SOLO. TUTTI.

SOLO. TUTTI.

marks at hand a ris - ing sun! Al - rea - dy is the dawn be - gun, Which marks at hand a ris - ing sun.

SOLO. TUTTI.

SOLO. TUTTI.

ANDANTINO.

ZION. L. P. M.

M #

Mazzinghi.
With Alterations.

215

The Lord my pas - ture shall pre - pare, And feed me with a shep - herds care; His pres - ence shall my wants sup - ply, And

guard me with a watch - ful eye; :: My noon - day walks he shall attend, And all my mid - night hours do - send. ::

My noon - day walks he shall at - tend, And all my &c.

My noon - day walks he shall at - tend, And &c.

First system of the musical score. It consists of four staves. The top two staves are for the vocal part, labeled 'M. TREBLE' on the second staff. The bottom two staves are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is written in a simple, accessible style with many whole and half notes.

M. TREBLE.

I'll praise my Ma - ker with - my breath, And when - my - voice - - is lost in death, Praise shall - em - ploy my - no - bler pow'rs.

Second system of the musical score, continuing from the first. It also consists of four staves with the same vocal and piano parts. The key signature and time signature remain the same. The melody continues with similar note values and phrasing.

M. TREBLE.

My days - - of - praise shall ne'er - be - past, While life, - - and thought, and be - - ing last, Or im - mor - tal - - i - - ty en - dures,

Ye that de-light to serve the Lord, 'The hon - our of his name re - cord, His sa - - cred name for - ev - - er bless,

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

Where'er the cir - cling sun dis - plays, His ris - ing beams, or set - ting rays, Let lands and seas his pow'r con - fess.

This system contains the next two staves of the musical score, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staff.

3d. TREBLE.

Great God, the heav'n's well order'd frame, De - clares the glo - - ry of thy name; There thy rich works of won - der shine;

SOLO. TUTTL.

A thous - - - and star - - - ry beau - - ties there, A thous - and radiant marks ap - - pear, Of boundless pow'r and skill di - vine.

SOLO. TUTTL.

Je - sus, we hang up - on - the word, Our faith - ful souls have heard of thee; Be mind - ful of thy prom - ise, Lord,

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bottom two staves are for the piano accompaniment, with the left hand in bass clef and the right hand in treble clef, both sharing the two-flat key signature and 3/4 time signature. The lyrics are written below the vocal staves.

Thy prom - ise made - to all - - and me, Thy follow'rs, who thy steps pur-sue, And dare - be - lieve - that God is true.

The second system of the musical score also consists of four staves, following the same instrumental arrangement as the first system. The lyrics continue below the vocal staves.

Let all - the earth - their voi - ces raise, To sing a lof - ty - psalm of praise, And bless the great - Je - ho - vah's name; His glo - ry - let the

SOLO. 2d. TREBLE or TENOR.

SOLO.

ORGAN.

hea - then know, His won - ders - to the na - tions - show, And all - his works - of grace - proclaim, And all - his works - of grace - pro-claim.

TUTTI.

TUTTI.

Sing to the Lord a new made song, Let earth, in one as - - sem - bled throng, Her com - mon pa - tron's praise resound;

Sing to the Lord, and bless his name, From day to day his praise proclaim, Who us has with sal - - va - - tion crown'd.

3/4

M. Treble.

The joy - ful morn, my God, is come, That calls me to thy hon - or'd dome, Thy pres - ence to a-dore;

3/4

3/4

SOLO.

TUTTI

My feet the summons shall at - tend, With wil - ling steps thy courts as - cend, And tread the hallow'd floor.

SOLO.

TUTTI.

When with my mind - de - vout - - ly press'd, Dear Sa - viour, my - - re - volt - ing breast Would past of - fen - - ces trace;

The first system of the musical score for 'The Pentitent'. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: 'When with my mind - de - vout - - ly press'd, Dear Sa - viour, my - - re - volt - ing breast Would past of - fen - - ces trace;'. The piano part features a steady eighth-note accompaniment.

Trem-bling - - I make the black re-view, Yet pleas'd, be-hold, ad - mir - ing too, The pow'r - of chang - ing grace.

Trem-bling - - I make the black re-view, Yet pleas'd, be-hold, ad - mir - ing too, The pow'r - of chang - ing grace.

UNISON.

The second system of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics are: 'Trem-bling - - I make the black re-view, Yet pleas'd, be-hold, ad - mir - ing too, The pow'r - of chang - ing grace.'. The piano part continues with the same accompaniment. The word 'UNISON.' is written below the piano staff for the final measure of this system.

Oh could I speak - the matchless worth, Oh could I sound the glo - ries forth, Which in my Savior shine!

The first system of the musical score for 'Rapture' in C major, 4/4 time. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The lyrics are: 'Oh could I speak - the matchless worth, Oh could I sound the glo - ries forth, Which in my Savior shine!'.

2d TREBLE. TUTTI.

I'd soar - and - touch the heav'n - ly strings, And vie with Gabriel, while he sing, In notes al - - most di - vine,

SOLO. TUTTI.

The second system of the musical score. It begins with a '2d TREBLE' part and a 'TUTTI' section. The lyrics are: 'I'd soar - and - touch the heav'n - ly strings, And vie with Gabriel, while he sing, In notes al - - most di - vine,'. The system concludes with a 'SOLO' section followed by another 'TUTTI' section.

Great God, our voice -- to thee -- we raise, Tune thou our lips -- and hearts with praise, - Thy good - ness to a - dore;

Our life, -- our health, and ev' - ry friend, From thee -- a -- rise, - on thee - depend, Kind fa - - ther of the poor.

How pleas'd and blest was I, To hear the peo - ple cry: 'Come let us seek our God to day!'

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in one flat key signature and common time. The lyrics are written between the vocal staves.

Yes, with a cheer - ful zeal, We'll haste to Zi - on's hill, And there our vows and hon - ors pay.

The second system of the musical score also consists of four staves, following the same instrumental arrangement as the first system. The lyrics are written between the vocal staves.

How pleas'd and blest was I, To hear the peo - ple cry, 'Come, let us seek our God to day !'

UN POCO STACCATO.

The first system of the musical score is for the hymn 'Green Street'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The tempo is marked 'ALLEGRO.' and the performance instruction is 'UN POCO STACCATO.' The lyrics are: 'How pleas'd and blest was I, To hear the peo - ple cry, 'Come, let us seek our God to day !'

Yes, with a cheer - ful zeal, We'll haste to Zi - on's hill, And there our vows and hon - or's pay.

The second system of the musical score continues the hymn. It also consists of four staves with the same vocal and piano parts. The lyrics are: 'Yes, with a cheer - ful zeal, We'll haste to Zi - on's hill, And there our vows and hon - or's pay.'

The Lord Je - ho - vah reigns, And roy - - al state maintains, His head with - aw - - ful glo - ries crown'd;

This system contains the first four staves of music. The first staff is a single melodic line in treble clef. The second staff continues the melody. The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively. The lyrics are written below the second staff.

Ar - ray'd in robes of light, Begirt with sov'reign might, And rays - of ma - - - jes - ty a - round.

FOR.

This system contains the next four staves of music. The first staff is a single melodic line in treble clef. The second staff continues the melody. The third and fourth staves are a piano accompaniment in treble and bass clefs, respectively. The lyrics are written below the second staff. The word "FOR." appears at the beginning of the second staff.

34. TREBLE.

Re - - joice! the Lord is King! Your God and King a - dore! Mortals, give thanks and sing, And tri - umph

This system contains the first two staves of music. The top staff is for the Treble clef, and the bottom staff is for the Bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music is in common time (C). The lyrics are written below the staves.

ev - - er - more! Lift up your hearts, Lift up your voice, Re - joice! a - - gain, I say, re - joice!

UNISON.

This system contains the next two staves of music. The top staff is for the Treble clef, and the bottom staff is for the Bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music is in common time (C). The lyrics are written below the staves. The word 'UNISON.' is written below the bottom staff.

24. TREBLE.

Let ev' - ry creature join, To bless Je - ho - vah's name, And ev' - ry pow'r u - nite, To swell th'exalt - ed theme: Let na - ture raise, from

UNISON

UN POCO STACCATO.

ev' - ry tongue, A gen' - ral song of grate - ful praise, Let na - ture raise, from ev' - ry tongue, A gen' - ral song of grate - ful praise.

CRESO:

CRESO:

SO. TREBLE.

SOLO.

O Zi-on, tune thy voice, - And raise thy hands on high! Tell all - the earth thy joys, And boast salva - tion nigh: Cheerful in God, A-rise and shine, While

SOLO.

ORGAN.

TUTTI.

rays di - vine - - Stream - all a - broad, Cheer - ful in God, A - - rise and shine, While rays di - vine Stream all a - broad.

TUTTI.

A - wake! awake! a - rise, And hail the glorious morn! - Hark! how the angels sing, To you a Saviour's born!

UNISON.

The first system of the musical score consists of four staves. The top staff is a vocal melody in treble clef, key of D major (two sharps), and common time (C). It begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, 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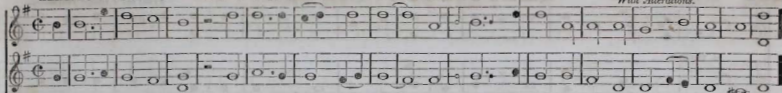
24. TREBLE.

To God, the migh - - ty Lord, Your joy - - - ful thanks re - - peat; - To him due praise - af - - ford,

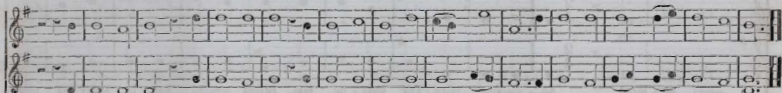
This system contains the first two staves of the hymn. The top staff is for the Treble voice, and the bottom staff is for the Bass voice. The music is in 3/2 time and B major. The lyrics are written below the staves.

As good as he is great, For God does prove our con - stant friend, His bound - less love - - shall have no end.

This system contains the next two staves of the hymn. The top staff is for the Treble voice, and the bottom staff is for the Bass voice. The music continues in 3/2 time and B major. The lyrics are written below the staves.



Rejoice, the Lord is King! Your Lord and King - a - dore; - - - Mortals, give thanks and sing, And tri - umph ev - er - more.



Lift up your heart, Lift up your voice, Rejoice, a - gain I say, - re - joice, Rejoice, a - gain - I - say, rejoice.

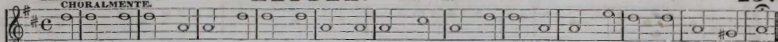


24. TREBLE.

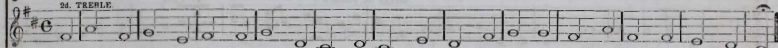
A - wake our drow - sy souls, And burst the sloth - ful band; The won - ders of this day, Our noblest

PIU ALLEGRO.

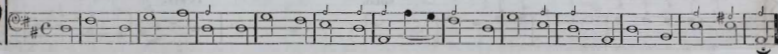
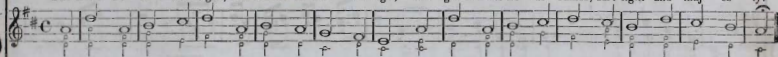
songs de - mand. Au - spicious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.



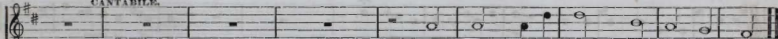
2d. TREBLE



The Lord Je - ho - vah reigns, His throne is 'fix'd on high; The gar - ments he as - sumes, Are light and maj - es - ty.

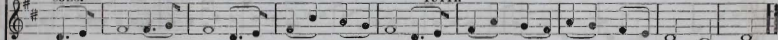


CANTABILE.



SOLO.

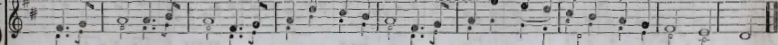
TUTTI.



His - - glo - - ries - - shine, with - - beams - - so - - bright, No - - mor - - tal - - eye - - can - bear the sight.

SOLO.

TUTTI.



First system of the musical score. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line in treble clef, also with a key signature of one sharp. The third and fourth staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp and the time signature is common time. The lyrics are written below the second staff.

SOLO. M. TREBLE. TUTTI.

All hail, tri-um-phant Lord, - - Who sav'st us by thy blood; - Wide be - thy - name - - a - - dor'd - - Thou ris - ing reigna ing God.

Second system of the musical score, continuing from the first. It consists of four staves with the same instrumentation and key signature. The lyrics continue below the second staff.

SOLO. M. TREBLE. TUTTI.

With thee we rise, With thee we reign, And em-pires gain, Beyond the skies, With thee we rise, With thee we reign, And em - pires gain, Be-yond the skies.

Lord of the worlds a - - bove, How pleas - ant and how fair, The dwel - lings of thy love, Thy earth - ly

The first system of the musical score for 'Bethesda'. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

tem - ples are; To thine a - - bode, My heart as - - pires, With warm de - - - sires - To see my God.

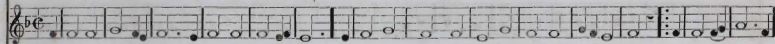
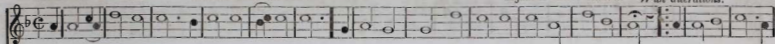
The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

Join all the glorious names, of wis - - dom, love, and pow'r, That ev - - er mor - tals knew, That

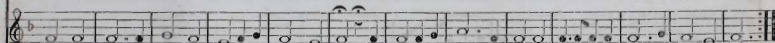
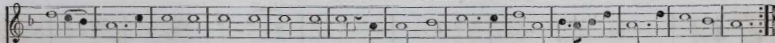
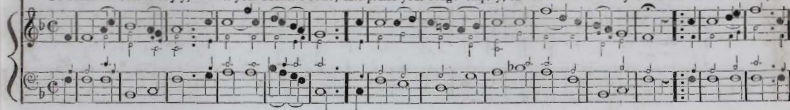
The first system of the musical score for 'Warsaw' features a vocal melody in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are written below the vocal line.

an - - gels ev - er bore: All are too mean to speak his worth; Too mean to set - - my - Sa - viour forth.

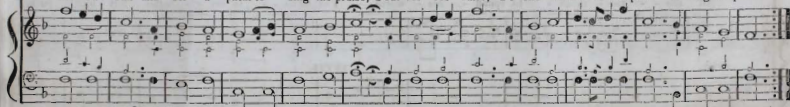
The second system continues the musical score. It includes a repeat sign at the beginning of the vocal line. The lyrics continue below the vocal line.



Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, A - bove the star - ry frame: Your voices raise, Ye



che - ru - bim and ser - a - phim to - sing his praise, Your voi - ces raise, Ye che - rubim and seraphim to sing his praise.



Join all - - the glorious names, Of wisdom, love - and power; That ev - er mortals knew, That an - gels ev - er bore;

This system contains the first 16 measures of the piece. It features a vocal melody in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are written below the vocal line.

SOLO. BY TREBLE or BASS. TUTTI

All are - - too - mean - to speak - his - worth, - Too mean - - to set - - the Sav - iour forth.

SOLO. TUTTI

This system contains the second 16 measures of the piece. It includes a section for a soloist, indicated by the text 'SOLO. BY TREBLE or BASS.' and 'SOLO.', and a section for the full choir or ensemble, indicated by 'TUTTI'. The lyrics continue below the vocal line.

Yes! the Re - deem - er rose, The Sav - iour left the dead, And o'er our hel - lish foes, High rais'd his

This system contains the first four staves of music. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on treble and bass clefs. The piano accompaniment is on grand staves. The lyrics are written below the vocal staves.

conqu'ring head; In wild dis - - may, The guards a - round, Fall to the ground, And sink a - - way.

This system contains the next four staves of music, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staves.

Hark!—the songs of Ju - bi - - lee, Loud—as migh - ty thunders roar; Or the fullness of - the sea, When it breaks up - on the shore.

SECOND STANZA.

See Je - ho - vah's banners furled! Sheath'd his sword—he speak—'tis done! Now the king - doms of this world, Are the king - doms of his Son, Are the kingdoms of his Son.

UNISON.

ALLEGRETTO.

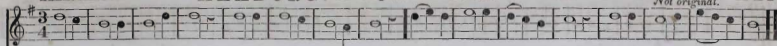
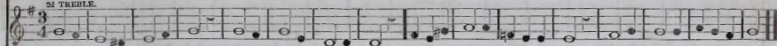
HAMBURG, or Naples.

Sevens.

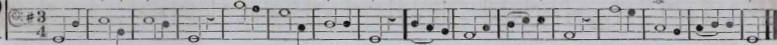
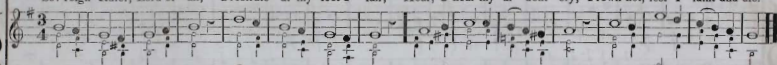
M #

Pleyel.
Not original.

245

2^d TREBLE.

Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear my ar-dent cry, Frown not, lest I faint and die.



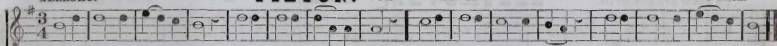
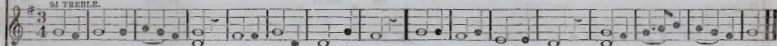
ALLEGRO.

PILTON, Old

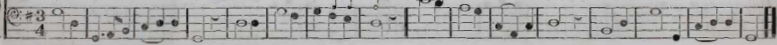
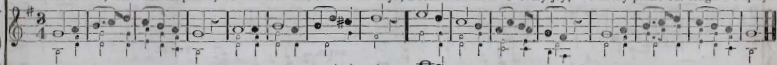
Sevens.

M #

Weldon.

2^d TREBLE.

Praise to God, im-mortal praise, For the love that crowns our days; Bount'ous source of every joy, Let thy praise our tongues employ.



Son of God, thy bles - sing grant, Still sup - ply my ev' - ry want; Tree of life, thine in - fluence shed, With thy fruit my spir - it feed.

UN POCO ALLEGRETTO.

BETHOVEN. Sevens.

M #

From the American Harp.

Sweet the time, ex - ceeding sweet, When the saints to - gether meet; When - the Sav - ior is the theme, When they join to sing of him.

7's. 61. Angels roll the rock a - way, Death yield up thy mighty prey; See! he rises from the tomb, Glowing with im - mortal bloom.

7's. Fine.

7's. Praise to God, immortal praise, For the love that crowns our lays; Bounteous source of ev'ry joy, Let thy praise our tongues employ.

SOLO. 2d TREBLE or TENOR. **TUTTI.**

Hal - le - lu - jah, praise the Lord, Hal - le - lu - jah, praise the Lord, Hal - le - lu - jah, praise the Lord.

SOLO. **TUTTI.**

8, 7, 4. Guide me, O thou great Je - ho - vah. Pilgrim through this bar - ren land: FINE

I am weak, but thou art migh - ty, Hold me with thy pow'r - ful hand; Bread of heaven, bread of heav - en feed me till I want no more.

UNISON. FINE

8's. & 7's. Praise to Thee thou great Cre - a - tor, Praise to Thee from ev' - ry tongue; Join my soul with ev'ry crea - ture, Join the ev - er - last - ing song.

ALLEGRETTO.

GREENVILLE.

8's. & 7's. or 8, 7, 4.

M #

Rousseau.

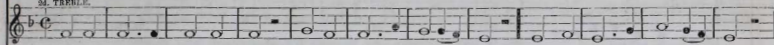
Gent - ly, Lord, O gent - ly lead us, Thro' this low - ly vale of tears, And, O Lord in mer - cy give us, Thy rich grace in all our fears.

Oh re - fresh us, O re - fresh us, O re - fresh us with thy grace. FINE

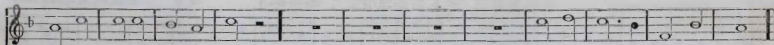
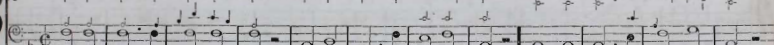
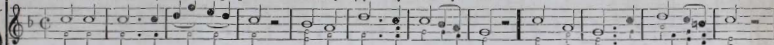
D. C.



34. TREBLE.

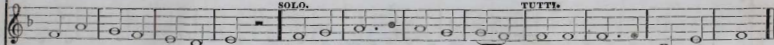


Son of God, thy bles - sing grant! Still sup - ply my ev' - ry want! Tree of life thine in - fluence shed,

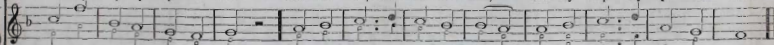


SOLO.

TUTTI.

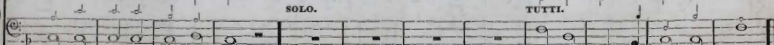


With thy sap my spi - rit feed— Tree of life, thine influence shed, - With thy sap my spi - rit feed.



SOLO.

TUTTI.



When the win - ter's tem - pest low - ers, O'er a bleak and cloud - y sky, Na - ture's fa - ding fruits and flow - ers, Hang their drooping heads and die.

The musical score for 'OLD JERUSALEM' is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'ANDANTINO QUASI ALLEGRETTO'. The lyrics are: 'When the win - ter's tem - pest low - ers, O'er a bleak and cloud - y sky, Na - ture's fa - ding fruits and flow - ers, Hang their drooping heads and die.'

UN POCO ALLEGRO.

GREEN VALLEY.

Sevens.

M #

From the American Harp.

Pleas - ing spring a - gain is here! Trees and fields in bloom ap - pear! - Hark the birds, with art - less lays, War - ble their Cre - a - tor's praise!

The musical score for 'GREEN VALLEY' is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'UN POCO ALLEGRO'. The lyrics are: 'Pleas - ing spring a - gain is here! Trees and fields in bloom ap - pear! - Hark the birds, with art - less lays, War - ble their Cre - a - tor's praise!'

When the morning paints the skies, When the stars of ev'ning rise: We thy prai - ses will re - cord, Sov'reign ruler, migh - ty Lord.

UNISON.

Jesus Lord - we - look to thee, Let us - in - thy name a - gree; - Each to each u - nite en - dear, Come and - spend thy ban - ner here.

Now be - gin the heav'n - ly theme, Sing a - loud in Je - sus' name, - Sing a - loud in - Je - sus' name;

The first system of the musical score consists of four staves. The top two staves are for vocal parts, with lyrics written below them. The bottom two staves are for piano accompaniment. The music is in 7/8 time, indicated by the 'Sevens' in the header. The key signature has one sharp (F#), indicated by 'M #'. The tempo is 'ALLEGRO VIVACE'. The lyrics for this system are: 'Now be - gin the heav'n - ly theme, Sing a - loud in Je - sus' name, - Sing a - loud in - Je - sus' name;'.

Ye, who Je - sus' kindness prove, - Triumph in re - deem - ing love, Triumph in re - deem - ing love.

UNISON.

The second system of the musical score also consists of four staves. The top two staves are for vocal parts, with lyrics written below them. The bottom two staves are for piano accompaniment. The lyrics for this system are: 'Ye, who Je - sus' kindness prove, - Triumph in re - deem - ing love, Triumph in re - deem - ing love.' The word 'UNISON.' is written below the piano part of the second system.

ALLEGRETTO MODERATO. **SCOTLIAN HYMN.** Sevens, or 8's. & 7's. M # *A Latin Hymn by* **253**
Mozart.

2^d TREBLE. TUTTI. SOLO. TUTTI.

SOLO.
Blest be thou, O Lord of Is - rael, Thou, our fath - er, and our Lord! Blest thy majes - - ty for - - ever! Ev - er be thy name a - dor'd.

SOLO. TUTTI. SOLO. TUTTI.

ALLEGRO MODERATO. **PILTON. NEW** Sevens. M #

Praise to God, im - mor - tal praise, For the love that crowns our days! Bounteous source of ev' - ry joy, Let thy praise our tongues em - ploy.

To thy tem-ple we re - pair, Lord we love to wor-ship there; There within the vail we meet, Thee up - on the mer - cy seat.

UN POCO STACCATO.

CHORAL.

FAIRFAX.

Sevens.

M b

The original Choral.

Lord we come be - fore thee now, At thy feet we hum - bly bow; O do not our suit dis - - dain, - - Shall we seek thee, Lord, in vain?

UN POCO ALLEGRETTO.
CHORALMENTO.

BROAD STREET.

Sevens.

M #

255

Haste, O sin - ner, now be wise, Stay not for the morrow's sun; Wisdom, if you still des - pise, Hard - er is it to be won.

The musical score for 'Broad Street' is written in 2/4 time with a key signature of one flat (Bb). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The vocal parts enter with a melody of eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

ALLEGRETTO.

BARTRAM.

Sevens.

M #

Hal - le - lu - jah! ho - ly strain, Waft thee through the sol - emn fane! Hal - le - lu - jah! to the skies, Let it e - cho, let it rise.

The musical score for 'Bartram' is written in 2/4 time with a key signature of one flat (Bb). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The tempo is marked 'ALLEGRETTO'. The vocal parts feature a lively melody with some syncopation, and the piano accompaniment includes arpeggiated chords and rhythmic patterns.



Child - ren of the heav'n - ly King, As ye jour - ney, sweet - ly sing; Sing your Sav - iour's wor - thy praise, Glorious in his works and ways.

ALLEGRETTO.

ALCESTER.

Sevens.

M



Now the shades of night are gone, Now the morning light is come; Lord, may we - be thine to - - day, Drive the - shades of sin a - way.

Jesus refuge of my soul, - Let me to thy bosom fly; While the raging billows roll, - While the tempest still is nigh. All my trust on

thee is stay'd, All my hope from thee I bring, Cover my defence - less head, With the shadow of thy wing, With the shadow of thy wing.

SOLO. TUTTI.

SOLO. TUTTI.

Christ, the Lord, is ris'n to day, Our tri-umphant ho-ly day; He endured the cross and grave, Sinners to redeem and save.

UN POCO STACCATO.

ALLEGRO.

LEUTHARD'S CHANT.

Sevens.

M

From the American Harp.

Hark!—that shout of rapturous joy, Bursting forth from you-der cloud! Je-sus comes! and through the sky, An-gels tell their joy a-loud.

UN POCO STACCATO.

Je - sus, migh - ty king of Zi - on, Thou a - lone our guide shalt be; Thy com - mis - sion we re - ly on, We would fol - low none but thee.

The musical score for 'Temple Place' is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'UN POCO ALLEGRETTO.' The lyrics are: 'Je - sus, migh - ty king of Zi - on, Thou a - lone our guide shalt be; Thy com - mis - sion we re - ly on, We would fol - low none but thee.'

Come! said Je - sus' sa - cred voice, Come and make my paths your choice; I will guide you to your home, Wea - ry sin - ners - hith - er come.

SOLO. TUTTI.

SOLO. TUTTI.

The musical score for 'Mount Auburn' is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'ANDANTINO. QUASI ALLEGRETTO.' The lyrics are: 'Come! said Je - sus' sa - cred voice, Come and make my paths your choice; I will guide you to your home, Wea - ry sin - ners - hith - er come.' The score includes markings for 'SOLO.' and 'TUTTI.' sections.

Angels, roll the rock a - way, Death give up thy mighty prey; See! he - ri - es from the - tomb, - Shi - ning - in im - mor - tal bloom.

SOLO.* TUTTI.

SOLO.* TUTTI.

* This passage may be sung alternately—male, and female voices.

MODERATO.

MISSISSIPPI. Sevens.

M #

High in yonder realms of light, Dwell the raptured saints above, Dwell the raptured saints a -bove, Far beyond our feeble sight, Happy in Im - man - nel's love! - Hap - py in Immanuel's love!

First system of the musical score. It consists of three staves. The top two staves are for vocal parts (Soprano and Alto/Tenor) in G major, 2/4 time. The bottom staff is for piano accompaniment in G major, 2/4 time. The lyrics are: "Hark! the notes of an - gels sing - ing, Glo - ry, glo - ry to the Lamb! All in heav'n their trib - ute bring - ing, Rais - ing high a Sa - viour's name."

Second system of the musical score. It consists of three staves. The top two staves are for vocal parts. The bottom staff is for piano accompaniment. The lyrics are: "Ye for whom his life was giv - en, Sa - cred themes to you be - long; Come, as - sist the choir of heav - en, Join the ev - er - last - ing song." The system includes markings for "SOLO." and "TUTTI." indicating different vocal groupings.

First system of the musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment consisting of two staves (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics are: "Come, thou fount of ev' - - ry bles - - sing, Tune my heart to sing - - thy grace; - Streams of mer - - cy".

Second system of the musical score. It continues with the same vocal and piano parts. The lyrics are: "nev - - er cea - sing, Call - - for songs - - of loud - - est praise, Call - - for songs - - of loud - est praise." The word "UNISON." is written below the piano part in the middle of the system.

8's & 7's. Grant thy spir - it, by thy kind - ness, Let our fol - lies be for - giv'n; Heal our sins, dia - pel our blindness, Let us find the path to heav'n.

7's. High in yon - der realms of light, - Dwell the rap - tur'd saints a bove; Far be - yond our fee - ble sight, Hap - py in Im - man - uel's love.

3 Ye an - gel's, who stand round the throne, And view my Imman - u - el's face; In - - rap - turous songs make him known, Tune all your soft harps to his praise.

Yes we trust the day is break - ing, Joy - - ful times are near - at - - hand; God, the migh - ty God is speak - ing,

SOLO.

SOLO.

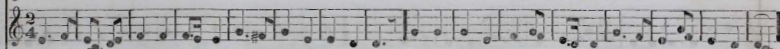
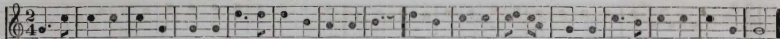
This system contains the first two staves of music. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody of eighth and sixteenth notes. The second staff is a treble clef with a key signature of one flat and a common time signature, containing a melody of eighth and sixteenth notes. The third staff is a bass clef with a key signature of one flat and a common time signature, containing a melody of eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one flat and a common time signature, containing a melody of eighth and sixteenth notes. The lyrics are written below the second and third staves. The word 'SOLO.' appears above the second staff and below the fourth staff.

By his word in ev' - - ry land; - - When he - cho - ses, when he - cho - ses, Darkness flies - at - his command.

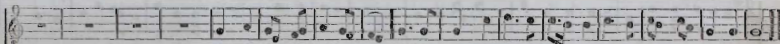
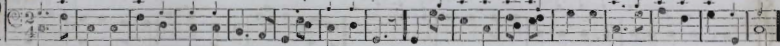
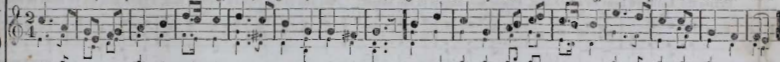
TUTTI.

TUTTI.

This system contains the next two staves of music. The first staff is a treble clef with a key signature of one flat and a common time signature, containing a melody of eighth and sixteenth notes. The second staff is a treble clef with a key signature of one flat and a common time signature, containing a melody of eighth and sixteenth notes. The third staff is a bass clef with a key signature of one flat and a common time signature, containing a melody of eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one flat and a common time signature, containing a melody of eighth and sixteenth notes. The lyrics are written below the second and third staves. The word 'TUTTI.' appears above the second staff and below the fourth staff.



Lord of life, all praise ex - cell - ing, Thou, in glo - ry un - con - fined; Deign'st to make thy hum - ble dwell - ing, With the poor of hum - ble mind.



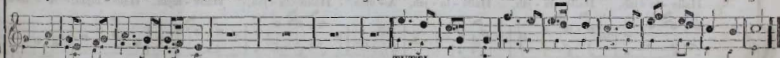
SOLO.

SOLO.

TUTTI.



As thy love through all cre - a - tion, Beams like thy dif - fu - sive light; - So the scorn'd and hum - ble sta - tion, Ris - es in thine e - qual sight.



SOLO.

SOLO.

TUTTI.



Praise the Lord! ye heav'ns adore him, Praise him angels in the height; Sun and moon rejoice before him, Praise him all ye stars of light.

HYMN FINE.

CODA.

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, A - men. Halle - lu - jah, Halle - lujah, Halle - lujah, A - men.*

ff.

ALLEGRO.

WANWORTH.

Eights.

M #

Harwood.

267

My gracious Re-deemer I love, His praises a-loud I'll pro-claim; And join with the ar-mies a-bove, To shout his-a-dor-a-ble-name.

CHORAL.

PUNT DELGADA.

Eights.

M #

From the American Harp.

The love of the spir-it I sing, By whom the a-tonement's applied; Who sin-ners to Je-sus can bring, And cause them in him to a-bide.

Glorious things of thee are spoken, Zi-on ci-ty - of our - - God; He whose word - can ne'er be broken, Chose thee for his - own a - - bode.

The musical score for the first stanza is written for four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is simple and hymn-like, with the lyrics written below the vocal staves.

SECOND STANZA.

Lord, thy church is still thy dwelling, Still is pre-cious in thy sight; Ju-dah's tem-ple far ex-celling, Beam-ing - with the - gos-pel's - light.

The musical score for the second stanza follows the same format as the first, with four staves (two vocal, two piano). The key signature remains one sharp (F#), and the time signature is common time (C). The melody continues the hymn's theme, with the lyrics written below the vocal staves.

Lo! he - comes with clouds - de - scend - ing, Once for fa - vor'd sin - ners - slain.

Thou - sand, thou - sand - saints - at - tend - ing, Swell the tri - umph of - his - train;

SOLO. The Hallelujah may be repeated.

SOLO. TUTTI.

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Je - sus comes, and comes to reign.

SOLO. TUTTI.

Heav'nly goodness, vast - and free! - Flow - ing from - e - ter - ni - ty! Hide me in - thy se - cret place, -

SOLO.*

TUTTI.

Wrap me in - - thy blest embrace! Shield, O shield me, Shield, O shield me, Brightness of - - re - deem - ing grace!

TUTTI.

* This Solo passage may be sung alternately by Female and Male voices, according to the Words.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The tempo is marked 'ALLEGRO MODERATO.' and the time signature is 8', 7', or 8, 7, & 4. The lyrics are: 'Hark! the voice of love and mer-cy, Sounds a - - loud from Cal - va - ry! See it rends - the rocks a - sun - der,'

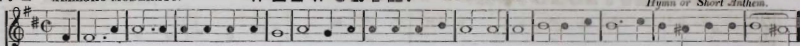
Second system of the musical score. It continues the vocal line and piano accompaniment. The tempo changes to 'ANDANTE' and then 'A TEMPO. P.' (Piano). The dynamics are marked 'PP.' (Pianissimo). The lyrics are: 'Shakes the earth - and veils the sky! It is fin-ish'd! It is fin-ish'd! Hear the dy - ing Sav - iour cry.'

Gently Lord, O gently lead us, Thro' this lowly vale of tears; - And O Lord, in mercy give us, Thy rich grace in all our fears.

O refresh us with thy blessing, O refresh us with thy grace; O re - fresh us, O refresh us, O refresh us with thy grace.

Le! he com-eth—count-less trum-pets, Wake to life the slumb'ring dead; 'Midst ten thou-sand saints and an - gels,

See their great ex - alt - ed head: Hal - le - - lu - jah, Hal - le - - lu - jah, Wel-come, wel - come, Son of God.



2d. TREBLE.

Not to our names, thou on - ly just and true, Not to our worth-less names is glo - ry due; Thy pow'r and grace, thy truth and jus-tice, claim,

Im - mor - tal hon - ors to thy sov'reign name; Shine thro' the earth, from heav-en thy blest a-bode, Nor let the heathen say, 'Where is your God?'

The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west his sov'reign orders spread, Thro'

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a variety of note values including eighth, quarter, and half notes, with some rests. The lyrics are written below the vocal staves.

dis - tant worlds and regions of the dead: The trump - et sounds, hell trembles, heav'n rejoices, Lift up your heads, ye saints, with cheerful voices.

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. It includes dynamic markings such as 'Cresc.' (Crescendo) and 'V' (Fortissimo) above the vocal staves. The lyrics continue below the vocal staves.

A - long the banks, where Ba - bel's cur - rent flows, Our cap - tive bands in deep des - pondence stray'd;

While Zi - on's fall - in sad re - membrance rose, Her friends, her chil - dren, mingled with the dead.

From Jes - se's root be - hold a branch a - - rise, Whose sa - cred flow'r with fragrance fills the skies : The

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are for the piano accompaniment, with the left hand in treble clef and the right hand in bass clef, both with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the vocal staves.

sick and weak the heal - ing plant shall aid, &c.

sick and weak - the heal - ing plant shall aid, - From storms a shel - ter, and from heat a shade.

The second system of the musical score also consists of four staves, following the same instrumental arrangement as the first system. The lyrics continue across the vocal staves. The piano accompaniment features arpeggiated chords in the right hand and a steady bass line in the left hand.

Not to our names, thou only just and true, Not to our worthless names is glory due; Thy pow'r & grace, thy truth & justice claim,

Immortal honors to thy sov'reign name; Shine thro' the earth, from heav'n thy blest abode, Nor let the heathen say, 'Where is your God?'

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are written below the vocal staves.

The Lord is our shep - herd our guardian and guide, Whatev - er we want he will kind - ly pro - vide;

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves with the same key signature and time signature. The lyrics continue below the vocal staves.

To sheep of his pas - ture his mercies a - bound, His care and pro - tec - tion his - flock will sur - round.

* Remark: Hinton, (the old tune,) was too much like a common vulgar song, and therefore improper for the House of Worship.

ALLEGRO.

ST. DENNIS.

Elevens.

M #

Hymn,
Or Short Anthem.INSERTED BY REQUEST.
With alterations.

281

Come, - saints and a - dore him, Come bow at his - feet; - Oh! give him the glo - ry, The praise that is - meet! -

Let - joy - ful ho - san - nas un - ceasing a - - rise, And - join - the full cho - rus that gladdens the skies.

3/4 TREBLE.

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore; Sing aloud

UNISON.

This system contains the first two staves of the musical score. The top staff is for the Treble clef, and the bottom staff is for the Unison. The time signature is 3/4, and the key signature has one sharp (F#). The lyrics are written between the staves.

ev - ermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb! Sing aloud, ev - ermore, Worthy the Lamb.

This system contains the next two staves of the musical score. The lyrics continue between the staves.

Let all saints rejoice, And exult in their king, To Jesus with joy and with melody sing; For sinners redemption, his life, blood he gave, The faithful true witness will never deceive.

Remark: The tune Kilby street inserted in the 1st. Edition has been omitted, because the tune was taken from a common profane song—we do not agree with a certain Editor—h. l.—who has introduced all kinds of melodies in his new Collection of Church Music.

UN POCO ANDANTE.

FLAT.

8's, 3's & 6's.

May be used as a Duett for Two Trebles, or a Trio omitting the Tenor.

ALLEGRO.

1. Ere I sleep, for ev'ry fa-vor, This day show'd by my God, I do bless my Saviour, I do bless - - my Sa - - viour.

2. Leave me not, but ev - er love me; Let thy peace be my bliss, Till thou hence re - move me, Till thou hence - - re - - move - - me.

3. Thou my Rock, my Guard, my Tow - er—Safe - ly keep, while I sleep, Me with all thy pow - er, Me with all - - thy pow - - er.

4. And when'er in death I slum - ber, Let me rise, With the wise, Count - ed in their numbers, Counted in - - their num - ber.

3/4

2d TREBLE.

Come, thou Almighty - King, Help us thy name to sing, Help us to praise: Father all glo-ri-ous, O'er all vic-to-rious, Come and reign over us, Ancient of days.

UNISON.

CHORAL.

ST. MICHAEL'S. 10's. & 11's. M # G. F. Handel.

Oh! praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

Praise the Lord who reigns above, And keeps his courts below; Praise the ho - ly God of love, - And all his greatness show.

Praise him for his noble deeds Praise him for his matchless pow'r; Him from whom all good proceeds, Let heav'n and earth a - - dure. -

Will you let him die in vain? Still to death pur - sue your Lord? O - pen tear his wounds a - gain?

This system contains the first 12 measures of the choral piece. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

Trample on his pre - cious blood? No! with all my sins I'll part, Sa - viour take my brok - en heart.

This system contains the final 12 measures of the choral piece. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

First system of the musical score. It consists of four staves: two for vocal parts (Soprano and Alto) and two for piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Rise my soul, stretch out thy wings, Thy bet - ter por - tion trace; - - - Rise from tran - si - to - ry things, Tow'rd heav'n thy na - tive place."

SOLO. 2d. TREBLE or BASE.

Second system of the musical score. It consists of four staves. The first staff is for a solo voice (2d. Treble or Base). The second staff is for the vocal parts, marked "TUTTL.". The third and fourth staves are for piano accompaniment, with the third staff marked "SOLO." and the fourth staff marked "TUTTL.". The lyrics are: "Sun and moon, and stars de - cay, Time shall soon this earth - - re - - move; Rise my soul, and haste a - way, To seats pre - par'd a - bove."

May be repeated.

O Lord, how great the favor, That we such sinners poor, Can thro' thy blood sweet savor, Approach thy mercy's door. And find an open passage,

The first system of the musical score for 'ROMAINE'. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

Un - to thy throne of grace, And wait the welcome message, And wait the welcome message, And wait the welcome message, That bids us go in peace.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

1. The voice of free grace cries es - cape to the mountains! For Adam's lost race Christ hath opened a fountain: For sin and uncleanness, and ev'ry transgression,

2. With joy shall we stand, when escaped to the shore; . . . (With harps in our hands, we'll - praise him the more; -) We'll range the sweet plain's on the bank of the river,

Anthem.

CODA, ALLEGRO ASSAI.

1. His blood flows so free - ly in streams of sal - va - tion. Hal - le - lu - jah to the Lamb, Who has bought us a pardon: We'll praise him again, When we pass o - ver Jordan.

2. And sing of sal - va - tion for - ev - er and ev - er. HYMN FINE. (* The Hymn, without the Coda, may be sung by two Trebles as a Duett.) The 2d. time, ANTHEM FINE.

Ho - ly, ho - ly, ho - ly Lord - God of Sa - - ba - - oth; Heav'n and - earth are full of thy

PIÙ ALLEGRO.

glo - ry, Ho - sanna, Ho - sanna in the high - - est; Blessed, blessed, blessed, blessed is he that cometh in the name of the

Ho - sanna in the highest, in the highest, Ho - san - - - - - na, &c.

TUTTI. F.

Lord, Ho - - san - - - - - na, Ho - sanna in the highest, in the highest, Ho - sanna in the high - -

TUTTI. F. CRESC.

Ho - sanna in the highest, in the highest, Ho - san - - - - - na, &c.

est, Ho - - san - - na, Ho - - san - - na, Ho - san - na in the highest, Ho - san - na in the high - - - - est.

FINE.

FINE.

Bles - sed is he that con - sid' - reth the poor and need - y, the poor - and the need - y; The Lord shall de - liv - er him in the

time - of trouble, in the time of trou - ble. The Lord pre - serve him and keep him a - - live, that he may be bless - ed, that he may be

P UNISON. MF. CRESC.

Musical score for the first system. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The tempo/mood is marked *MF.* (Moderato-Forte). The dynamics include *MF.* and *DECRESC.* (Decrescendo). The lyrics are: "bless - ed up - on the earth; The Lord comfort him, the Lord comfort him when he lieth sick on his bed; make thou all his bed in his sick - ness."

Musical score for the second system. It continues the vocal line and piano accompaniment. The key signature remains one flat. The tempo/mood is marked *MF.*. The dynamics include *MF.* and *DECRESC.*. The lyrics are: "We wait - for thy lov - ing kind - ness, O Lord, O Lord, - in the midst of thy tem - ple."

F.

Let the Mount Zi - on re - - joice, - - - let the Mount Zi - on re - - joice, Mount Zi - on re - - joice be -

F. UNISON.

UN POCO ALLEGRETTO.

Let the Mount Zi - on re - - joice, the Mount, &c.

- - - cause of thy judg - ments. - - - Let the Mount Zi - on re - - joice. - - - Let the Mount Zi - on re -

Let the Mount Zi - on re - joice, the Mount, &c.

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature has one flat (B-flat). The vocal parts have lyrics underneath. The piano part includes dynamic markings like *ff.* and *ff.*.

- - - - - joyce, - - - - Let the Mount Zi - - on re - - joyce! - - - - Let the Mount Zi - - on re - - joyce, - - - -

UNISON.

Second system of the musical score, continuing from the first. It follows the same four-staff format. The vocal parts continue with their lyrics. The piano part includes a *F.* (Forte) marking. The system concludes with a *FINE* marking.

Let the Mount Zi - on re - joyce; Mount Zi - on re - - joyce be - cause of thy judg - ments. - - - A - - - men. -

F.

FINE

First system of the musical score. It consists of four staves. The top staff is a single treble clef. The second staff is a single treble clef with the instruction "MF. 2d Treble." above it. The third and fourth staves are a grand staff (treble and bass clefs) with the instruction "MF." above the treble staff. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a major key. The lyrics "Our Lord is ris - en from the dead, Our Je - sus is gone up - on - high; The pow'rs of hell are cap - tive led," are written below the second staff. There are dynamic markings "F." above the first and third staves.

MF. 2d Treble.

Our Lord is ris - en from the dead, Our Je - sus is gone up - on - high; The pow'rs of hell are cap - tive led,

MF.

Second system of the musical score. It consists of four staves. The top staff is a single treble clef. The second staff is a single treble clef. The third and fourth staves are a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The music is in a major key. The lyrics "Dragg'd to the por - tals of the sky, The pow'rs of hell are cap - tive led, dragg'd to the por - tals of the - sky," are written below the second staff.

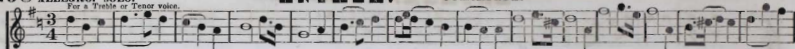
Dragg'd to the por - tals of the sky, The pow'rs of hell are cap - tive led, dragg'd to the por - tals of the - sky,

dragged to the portals of the sky. There his tri - umphal cha - riot waits, And an - gels - chant the so - lemn lay, Lift up your heads, ye

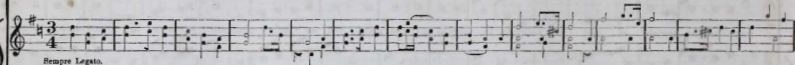
UNISON. MP. FOR.

heav'nly gates; Ye ev - er - last - ing doors give way! Lift up your heads ye heav'nly gates! Ye ev - er - last - ing doors give way!

FOR.

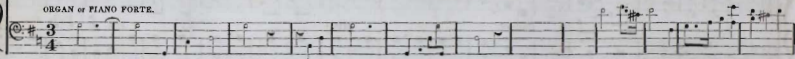


Loose - - your bars - - of mas - sy light, And - wide un - fold - th' e - the - real scene; - He claims these mansions as his right; Re - ceive - the King of

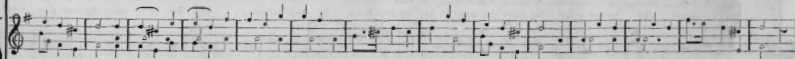


Sempre Legato.

ORGAN or PIANO FORTE.



glo - ry in! He claims these man - sions as - his right; Re - ceive - - the King - of glo - ry in! Re - ceive the King - of glo - - ry in!



Loose - - your bars - of mas - - sy light, And

SEMP: LEGATO.

wide - un - furl - th' ethe - - - real scene; He claims these mansions as his right; Re - ceive the King - of glo - ry in! He claims these man - sions

V. S.

as - his right, Re - ceive the King of glo - ry in! Re - ceive the King of glo - - ry in!

CHORUS.
ALLEGRO MODERATO.

Who is the king of glo - ry? Who? who? who? who? is the king of glory; Who? the Lord, that - all his foes o'er - came, the world,

sin, death and hell o'erthrow; And Jesus is the conqueror's name, And Je - sus is the conqueror's name, And Je - - sus is the conqueror's name.

UNISON.

Lo! his tri - umphal cha - riot waits, And an - gels chant the sol - emn lay, Lift up your heads, ye heav'nly gates! Ye ev - er - lasting doors give way! Lift

MF F

F UNISON. MF

up your heads, ye heav'nly gates! Ye ev - er - last - ing doors give way! Who is the King of glo - ry? who? who? who? who is the

SEMP: FORTE.

King of glory? Who? The Lord of glorious pow'r possess'd, the King of saints and angels too, God o - ver all, for ev - er blest, God o - ver all for - ever blest, God o - ver

UNISON.

all, for ev - er blest, for - ev - er blest, for ev - er blest.

ALLEGRETTO.

THE GRACE OF OUR LORD.

Sentence.

The grace of our Lord Je - sus Christ, And the love of God, And the fellowship of the Ho - ly Ghost, Be with us all ev - er, ev - er - more. A - - men.

First system of the musical score. It consists of four staves: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a 4/4 meter. The lyrics are: "I heard a voice from heav'n, saying un - to me : write, Blessed are the dead which die in the Lord, I heard a voice from". Dynamic markings include *pp*, *F*, *MP*, and *MF*. The section is marked "TUTTI" at the end of the first system.

pp *F* *MP* *MF*

I heard a voice from heav'n, saying un - to me : write, Blessed are the dead which die in the Lord, I heard a voice from

pp UNISON OR* *F* *MP* *MF*

* BASSO SOLO. TUTTI.

Second system of the musical score. It continues the four-part setting. The lyrics are: "heard a voice from heav'n, I heard a voice from heav'n saying, &c. heav'n, I heard a voice from heav'n say - ing un - to me : write, Blessed are the dead which die in the Lord, which die in the". Dynamic markings include *F*, *MP*, *SOLO. P*, and *P*. The section is marked "SOLO." for the final phrase.

heard a voice from heav'n, I heard a voice from heav'n saying, &c.

F *MP* *SOLO. P*

heav'n, I heard a voice from heav'n say - ing un - to me : write, Blessed are the dead which die in the Lord, which die in the

P

heard a voice from heav'n, I heard a voice from heav'n saying, &c.

MF TUTTI. MF P MF

Lord - in the Lord - from henceforth, from henceforth; Yea saith the spir - it, Yea saith the spir - it, that they may rest from their la - bors, that

MF MF P MF

DECRES.: P PP P PP

they may rest from their la - bors, And their works do follow them, and their works do fol - low them. I heard a voice from heav'n, saying unto me,

DECRES.: P PP P. UNISON OR. PP

• BASSO. SOLO.

write: Bless-ed are the dead which die in the Lord, from henceforth, Yea saith the spir - it, Yea saith the spir - it: That they may

rest from their la - bors, that they may rest from their la - bors, may rest from their la - bors, And their works do fol - low them. A - men.

DECRESC. FINE

1 Come, ye dia-con - so - late, Wher - - e'er you lan - - guish, Come at the shrine of God, fer - vent - ly kneel,

ORGAN OR PIANO FORTE.

2 Joy - of the - com - fort - less, light - - of - the stray - ing, Hope, when all oth - ers die, fade - less and pure,

1 Here bring your wounded hearts, here tell your an - guish; Earth - has no sor - row that Heav'n can - not heal.

2 Here speaks the - - com - fort - er in - God's name - - say - ing: Earth - - has no sor - - row that Heav'n can - not cure.

TENOR. CHORUS.

3d. TREBLE. MF

1 Here bring your woun - ded hearts, here tell your an - guish; Earth - - has no sor - row that Heav'n can - not heal.

1st. TREBLE.

BASS. MF

2 Here speaks the com - fort - er in God's name say - ing: Earth - - has no sor - row that Heav'n can - not cure.

D: CP.

D: CP.

FINE.

LORD DISMISS US.

Doxology.
8th 7th & 4th.

SOLO. Lord, dis - miss us with thy blessing, **SOLO.** Fill our hearts with joy and peace!

M. TREBLE. **SOLO.** Lord dis - miss us with thy blessing, **SOLO.** Fill our hearts with joy and peace!

SOLO. Lord dismiss us with thy blessing, **SOLO.** Fill our hearts with joy and peace!

TUTTI. - 2d. TIME. Let us each thy love pos - sess-ing, Triumph in re - deem-ing grace. - Oh! re - fresh us! Trav'ling through this wil - der - ness.*

TUTTI. - 2d. TIME.

* The whole may be sung throughout Solo, and the Tutti repeated in Chorus.

SOLO. M. TREBLE.

1. Sing hal - le - lu - jah, to the Lord! Sing with a cheerful voice; Ex - alt our God with one ac - cord, And in his name re - joice: Ne'er cease to sing, thou ran - som'd

UNISON.

SOLO.

2. There we to all e - ter - ni - ty, Shall join th'angelic lays, And sing in per - fect har - mo - ny, To God our Sav - iour's praise; He hath re - deem'd us - by his -

BASE & TENOR may repeat the Solo.

TUTTI. F.

1. host, To Fa - ther, Son, And Ho - ly Ghost, Till in the realms of end - less light, Your praises shall u - nite, Your praises shall u - nite.

TUTTI. F.

2. blood, And made - us - kings and priests - to - God; For us, for us - the Lamb was slain, Praise ye the Lord, A - men, Praise ye the Lord, A - men

Let the high heav'ns your songs - in - - - vite, Those spa - cious fields of - - bril - - liant - - light;

The first system of the musical score for 'Chester'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Where sun and moon and - plan - - ets roll, And stars - - - that glow - - - from pole - to - - pole,

The second system of the musical score for 'Chester'. It continues the four-staff format from the first system. The lyrics are written below the vocal staves.

1. From Greenland's i - cy mountains, From In - dia's co - ral strand; Where Af - ric's sun - ny fountains, Roll down their gold - en sand;

2. What though the spi - cy bres - ses, Blow soft o'er Ceylon's isle; Though ev' - ry pros - pect plea - ses, And on - ly man is vile.

3. Shall we, whose souls are light - ed, By wis - dom from on high, Shall we to men be - night - ed, The lamp of life de - ny?

4. WAST, WAST ye winds, his sto - ry; And you, ye wa - ters, roll, Till like a sea of glo - ry, It spreads from pole to pole;

1. From many an an - cient riv - er, From many a pal - my plain, They call us to de - liv - er, Their land from er - ror's chain.

2. In vain with lav - ish kind - ness, The gifts of God are strown; The hea - then in his kind - ness, Bows down to wood and stone.

3. SAL - VA - TION, O SAL - VA - TION. The joy - ful sound pro - claim, Till earth's re - mo - test na - tion, Has learnt Mes - si - ah's name.

4. Till o'er our ransom'd na - ture, The Lamb for sin - ners slain, RE - DEEMER, KING, CRE - A - TOR, Re - turns in bliss to reign.

WATCHMAN! TELL US OF THE NIGHT. *An original Anthem.*

1 Watchman! tell us tell us of the night, tell us What its signs of promise are;

2 Watchman! tell us, tell us of the night, tell us, Higher yet that star as - cends,

UNISON.

3 Watchman! tell us, tell us of the night, tell us for the morning seems to dawn.

SOLO. CHORUS. M F

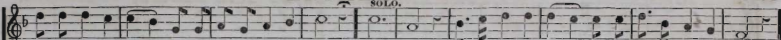
1 Trav' - ller! o'er yon mountain's height, See that glo - ry beaming star! Watchman! Watchman!

2 Trav' - ller! blessed - ness and light, Peace and truth its course at - - tend! Watchman! Watchman!

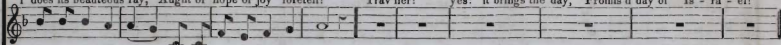
SOLO. M F

3 Trav'ller! darkness takes its flight, Doubt and terror are withdrawn! Watchman! Watchman!

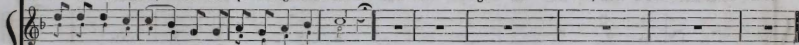
SOLO.



1 does its beauteous ray, Aught of hope or joy foretell? Trav'ler! yes: it brings the day, Promis'd day of Is - ra - el!



2 will its beams alone, Gild the spot that gave them birth? Trav'ler! ages are its own, See! it bursts o'er all the earth.

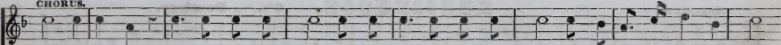


SOLO.

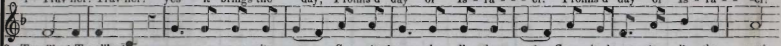


3 let thy wand'rings cease, Hie thee to thy qui - et home! Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come!

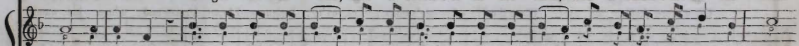
CHORUS.



1 Trav'ler! Trav'ler! yes it brings the day, Promis'd day of Is - ra - - - el! Promis'd day of Is - ra - - - el!



2 Trav'ler! Trav'ler! a - ges are its own, See it bursts o'er all the earth, See it bursts o'er all the earth



3 Trav'ler! Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!

1 Trav'ler! yes: it brings the day— Prom - is'd day of Is - - ra - - el!

2 Trav'ler! a - - ges are its own, See it bursts o'er all the earth.

UNISON.

3 Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come.

MODERATO.

KENSINGTON. 6's. Doxology.

Once more before we part, Bless the Re - deemer's name; Let ev'ry tongue and heart, Praise and adore his name,

The musical score is written for a four-part setting. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is primarily in the right vocal part, with the left vocal part providing harmonic support. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. The lyrics are written below the vocal staves.

Rise my soul, stretch out thy wings, Thy bet - ter portion trace; Rise from tran - si - to - ry things Tow'rd's heav'n thy na - tive place.

Sun and moon and stars de - cay, Time shall soon this earth re - move; Rise my soul and haste a - way, To seats pre - par'd above.

Remark. When sung as a select piece, the second part may be repeated.

First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and a piano accompaniment (Grand Staff). The key signature is one sharp (F#) and the time signature is common time (C). The vocal staves have lyrics underneath. The piano part includes a 'UNISON' marking.

Hal - le - lu - jah, Hal - le - lu - jah, A - men. Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le - lu - jah,

Second system of the musical score. It continues the four-staff format. The vocal staves have lyrics. The piano part includes 'UNISON' and 'FF' (fortissimo) markings.

Hal - le - lu - jah, Amen, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah A - - men. Hal - le - lu - jah, Hal - le - lujah to the

God of Is - ra - - el, We will praise him ev - er more, Hal - le - lu - jah, Hal - le - - lu - jah, A - men.

UNISON.

We will praise him ev - er more, Hal - le - lu jah, Hal - le - lu - jah, A - - - men, For the Lord of hosts, the Lord is with

UNISON.

us, his mer - cy en - du - reth for - ev - er. O clap your hands, all ye people, for this God is our

Fin Allegro. *p* *MP*

UNISON.

God for - ev - er, for - ev - er and ev - - - er, Hal - le - lu - jah, Hal - le - lu - jah A - men.

Tempo 1 mo. *Cresc.* *ff* *p*

UNISON.

ANTHEM.

Continued.

An Anthem for Temperance Meetings may
be found in the American Harp.

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Hal-le-lu-jah, hal-le-lujah, hal-le-lujah, A - men, A - men, A - men, A-men, Amen, A-men.

ALLEGRETTO. DUETTO.

TIME IS WINGING US AWAY.

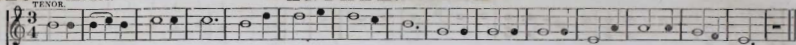
Anthem.

Flight of Time.

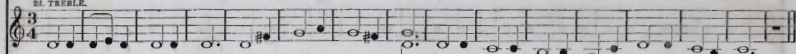
2d. TREBLE.
Time is wing-ing us - a - - way, To our - e - - ter - - nal home; - - - Life is - but - a - win - ter's day, A jour - ney to the tomb.

1st. TREBLE.

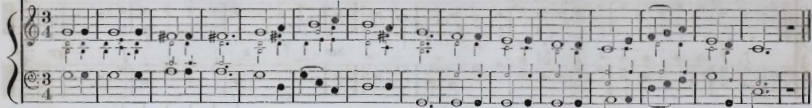
TENOR.



M. TREBLE.



Youth and vig - or soon will flee, Blooming beau - ty lose its charms; All that's mor - tal soon shall be En - clos'd in death's cold arms.

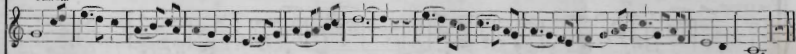


DUETTO.



Time is - wing - ing us - a - - way, To our e - - ter - nal home; - Life - is but - a win - ters day, A jour - ney to the tomb.

TENOR.



* ORGAN, only the last Staff or Line.

3d. TREBLE.

But the Chris - - tian shall en - - - joy, Health and beau - ty soon, a - - bove, Far be - yond the world's al - - loy,

Far be - - yond the world's al - - loy, Se - - cure in Je - - sus's love, Se - - cure in Je - - - sus's love. . . .

FINE.

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is also a treble clef with the same key signature and time signature, and it is labeled "FOR." above it. The third staff is a treble clef with the same key signature and time signature, and it contains the lyrics "Daughter of Zion, daughter of Zi - on, daughter of Zi - on awake from thy sadness, daughter of Zi - on, a -". The fourth staff is a bass clef with the same key signature and time signature, and it is labeled "FOR. UNISON." above it. The music is written in a simple, melodic style with many eighth and sixteenth notes.

FOR.

Daughter of Zion, daughter of Zi - on, daughter of Zi - on awake from thy sadness, daughter of Zi - on, a -

FOR. UNISON.

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature, and it contains the lyrics "- wake - from thy sadness, a - wake, for thy foes shall op - press thee no more, no more, shall oppress thee no more." The fourth staff is a bass clef with the same key signature and time signature, and it is labeled "UNISON." above it. The music continues with a similar melodic style, featuring many eighth and sixteenth notes.

- wake - from thy sadness, a - wake, for thy foes shall op - press thee no more, no more, shall oppress thee no more.

UNISON.

SOLO.

Bright o'er thy hills - dawns the day star of - gladness, A -- rise! - a - - rise! - for the night, the night - of thy sor - row is

SOLO.

TUTTL.

o'er; - Daughter of Zi - on, a - wake - from thy sadness, a - wake for thy foes shall oppress thee no more.

TUTTL.

UNISON.

F. TUTTI. **PIA.**

Strong were thy foes, but the arm that subdu'd them, And scatter'd their legions were mighti - er far; They fled like the chaff - from the scourge that pursu'd them

F. TUTTI. **PIA.**

ORGAN. *sva.*

FOR. **F.**

Vain were their steeds and their chari - ots of war; Daughter of Zi - on awake - - from thy sadness, Awake, for thy foes shall oppress thee no more.

FOR. **F.** **UNISON.**

ORGAN. *sva.*

SOLO.

Daughter of Zi - on, the pow'r that hath sav'd thee, Ex - toll'd with the harp, and the timbrel should be; - Shout! shout! shout! - -

SOLO.

F TUTTL.

TUTTL.

shout for the foe is destroy'd that enslav'd thee, Th'oppressor is vanquish'd and Zi - - on is free. Daughter of Zi - on

F UNISON.

F TUTTL.

daughter of Zi-on, daughter of Zi-on, awake from thy sadness, daughter of Zi-on, a - wake - from thy sadness, a -

UNISON.

- - wake, a - wake, a - wake for thy foes shall op - press thee no more, no - - more, no - - more.

FINE.

SOLO. TUTT.

The Lord will comfort Zi - on, he will comfort her waste pla - ces, and make her like E - den, like the garden of the Lord, And make her like Eden, like the

SOLO. TUTT.

gar - den of the Lord, — Joy and glad-ness — Joy and glad-ness — Joy and glad-ness shall be found there - in; — Thanks-giv-ing, Thanks-

Musical score for 'SENTENCE. Continued.' featuring four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'giving, and the voice of me-lo-dy, and the voice of me-lo-dy.' The score includes dynamic markings 'F' (Forte) and 'MF' (Mezzo-Forte). The piano part features arpeggiated chords and a steady bass line.

May be repeated.

ALLEGRO ASSAI.

ALLEGRO.

L. M.

8 lines.

Anthem.

Musical score for 'ALLEGRO. L. M. 8 lines. Anthem.' featuring four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Sing to the Lord a new made song, Let earth in one as-sembled throng, Her com-mon pa-tron's praise re-sound; Sing'. The score includes dynamic markings 'F' (Forte) and 'MF' (Mezzo-Forte). The piano part features arpeggiated chords and a steady bass line.

to - the - Lord and bless his name, From day to day his praise pro - claim, Who us has with sal - va - tion crown'd; To heathen lands his -

fame rehearse, His won - ders to the u - ni - verse; To hea - then lands his fame re - herse, His won - ders to the u - ni - verse.

1st. TIME. 2d. TIME.

Go forth, ye her - ald's in - my name, Sweet - ly the gos - pel trump - et sound; The glo - rious Ju - bi - - lee pro - - claim,

UN POCO ALLEGRETTO.

MF. P. CRESC. CRESC. UNISON. CRESC.

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one flat (Bb). It begins with a mezzo-forte (MF) dynamic and includes crescendos (CRESC.) and a piano (P) marking. The bottom staff is a piano accompaniment in bass clef, also in 3/4 time and one flat. It starts with a mezzo-forte (MF) dynamic and includes piano (P), crescendos (CRESC.), and a unison (UNISON) marking. The lyrics are written between the staves.

Where'er the hu - man race is found, The glorious Ju - bil - ee pro - claim, The glorious Ju - bil - ee proclaim, Where'er the hu - man race is found.

P. F. P.

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line from the first system, marked piano (P) and featuring a forte (F) dynamic. The bottom staff continues the piano accompaniment, also marked piano (P) and featuring a forte (F) dynamic. The lyrics are written between the staves.

SOLO. P. MF.

The joy - ful news to all im - part, And teach them where sal - va - tion lies; With care bind up the brok - en heart, And wipe the

SOLO, SEMPRE LEGATO.
ORGAN.

and wipe -

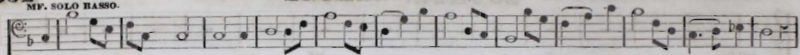
DECRESC. MF. DECRESC.

tears - - - from weep - - ing eyes, - - - and wipe - - the tears - - - from weep - - ing eyes, - -

and wipe the tears from weeping eyes, - - - and wipe, and wipe the tears, the tears from &c.

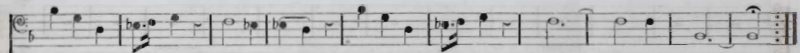
DECRESC.

ANTHEM. Continued.



Be wise as - ser - - - pents where you go, But harm - less as the peace - ful dove; And - let - your heav'n taught con - duct show,

pp.



That your're commis - sion'd from a - - bove, - - That you're com - mis - sion'd from - - - a - - bove. - - -

DA CAPO.

ALLEGRO.

MAJESTY.

C. M.

M #

Two Stanzas.

W. Billings.

Hymn or Short Anthem.

With Alterations.

333



The Lord de-scend-ed from a-bove, And bow'd the heav'n's most high; And un-der-neath his feet-he-cast the dark-ness of-the sky.

SECOND STANZA.



On cheru-bim and ser-a-phim, Full roy-al-ly he rode, And on the wings of mighty winds Came flying all a-broad, And on the wings of high-ty winds Came flying all a-broad.

P. *CRESC.* *DECRESC.* *P.*

While with ceaseless course the sun, Has - ted through the for - mer year; Ma - ny souls their race have run, Nev - er more to meet us here.

TUTTI the 2d Time.

SOLO.

First in an e - ter - nal state, They have done with all be - low, We a lit - tle lon - ger wait, But how lit - tle, none can know.

SOLO. *FINE.*

2. As the winged arrow flies
Speedily the mark to find;
As the light'ning from the skies
Darts, and leaves no trace behind.
Swiftly thus our fleeting days
Bear us down life's rapid stream;
Upwards, Lord, our spirits raise,
All below is but a dream.



3. Thanks, for mercies past, receive,
Pardon of our sins renew;
Teach us henceforth how to live,
With eternity in view.
Bless thy word to young and old,
Fill us with a Savior's love;
And when life's short tale is told,
May we dwell with thee above.

ALLEGRETTO
MODERATO.

SHOUT THE GLAD TIDINGS.

Anthem or Hymn 10' & 11'
CHRISTMAS ANTHEM.

Avison.
With small alterations.

Shout the glad tid - ings, ex - - ult - ing - ly sing, Je - - ru - sa - lem tri - umphs Mes - - si - - ah is king.

First system of the musical score. It consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#). The lyrics are: "Zi - on the mar - vel - lous sto - ry be tell - ing, The son of the high - est how low - ly his birth; The

Second system of the musical score. It consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#). The lyrics are: "bright - est Arch - an - gel, in Glo - ry ex - cel - ling, He stoops to re - deem thee, he reigns up - on earth,

Shout the glad tidings ex - - ult - ing - ly sing, Je - - ru - sa - lem triumphs Mes - si - ah is King. Shout the glad ti - dings, ex -

- - ult - ing - ly sing, Je - ru - sa - lem triumphs Mes - si - ah is King, Mes - si - ah is King, Mes - si - ah is King.

1. Hark!—what mean those ho - - - ly voi - - ces, Sweet-ly sound - ing through the skies? - Lo! th'an - gel - - ic host re -

1st. TREBLE.

SOLO. 2. Peace on earth, good will from heav - - en, Reach-ing far as man is found; Souls re - deem'd and sins for -

ORGAN.

1. joy - - ces; Heav'n - ly hal - - le - lu - - jahs rise. Hear them tell the wond - 'rous sto - ry, Hear them chant in

2. giv - - en, Loud our gol - den harps shall sound. Haste, ye mor - - tals, to a - - dore him, Learn his name and

1. hymns of joy, - Glo - - ry in the high - est - glo - - ry! Glo - - ry be to God most high!

2. taste his joy, - Till in heav'n ye sing be - fore him, Glo - - ry be to God most high!

CHORUS.

TUTTI.

TENOR.
1. Glo - ry in the high - est - glo - - ry! Glo - ry be to God most high! Glo - ry be to God most high!

2. Till in heav'n ye sing be - fore him, Glo - - ry be to God most high! Glo - ry be to God most high!

3. TREBLE.
1. Glo - ry in the high - est - glo - - ry! Glo - ry be to God most high! Glo - ry be to God most high!

2. Till in heav'n ye sing be - fore him, Glo - - ry be to God most high! Glo - ry be to God most high!

Be - - fore Je - - ho - vah's aw - - ful throne, Ye na - tions bow with - sa - cred - joy;

Know that the Lord is God a - - lone, He can cre - - ate, - and he de - stroy, He can cre - ate, - and he destroy.

2d. TREBLE. or ALTO.

His sov'-reign pow'r with - out - our aid, Made us of clay, and form'd us men: And when like wand'ring

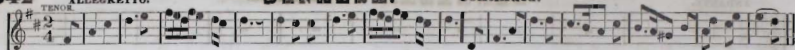
TRIO.

This system of the musical score is for the first part of the song. It features a vocal line for the second voice (Treble or Alto) and a piano accompaniment (Trio) consisting of two staves. The key signature is one sharp (F#) and the time signature is 3/8. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment provides a harmonic foundation with eighth and sixteenth notes.

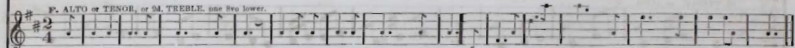
sheep - we stray'd, He brought us - to - his fold - a - gain, He brought us to - his fold - a - - gain.

This system continues the musical score. The vocal line resumes with the lyrics. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line.

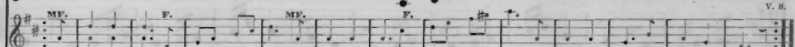
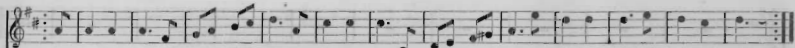
TENOR.



F. ALTO or TENOR, or M. TREBLE, one five lower.



We'll crowd thy gates with thank - ful songs. High as the heav'n's our voi - ces raise; And earth, and earth with her ten thous - and, thousand tongues,



Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise.



Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When

UNISON.

UNISON.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal staves. The word 'UNISON.' appears below the piano accompaniment on two separate occasions.

roll - ing years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move.

FINE.

FINE.

This system continues the musical score. It features the same vocal and piano staves. The lyrics continue from the previous system. The word 'FINE.' appears at the end of each staff, indicating the conclusion of the piece.

♯ 3/4

5. TREBLE

We are his peo - ple, we - his care, - Our souls, - and all - our mor - tal frame: What last - ing hon - ors shall - we rear, Al - migh - ty Ma - ker,

ORGAN.

Almighty, Almigh - ty Ma - ker, to - thy name? Almighty Ma - ker, Almighty Ma - ker, Al - migh - ty Ma - ker to thy name.

Al - migh - ty Mak - er, Almigh - ty Ma - ker,

MP. MF. CRESC. MF.

Hark! hark! how the watchmen cry, At - tend the trumpets sound; Stand to your arms, the foe is nigh, The pow'rs of hell sur - round. Who bow to Christ's command, Your

MP. MF. CRESC. F. MF.

arms and hearts pre - pare: The day of bat - tle is at hand, The day of bat - tle is at hand, Go forth to glo - rious war, - - Go forth to glo - rious war.

F. Ob

44

8's. & 4. Hark! hark! the gos - pel trump - et sounds, Through earth - and - heav'n the ec - - - ho bounds;

L. M. Come hith - er, - - all ye - - wea - ry souls, Ye hea - - vy lad - - en sin - - ners, come;

ANDANTE.

Pardon and peace by Je - sus' blood, Sinners are re - con - cil'd to God, By grace di - vine.

L. M. Fine. 8's. & 4's. Fine.

I'll give you rest from all your toils, And raise you to - my heav'n - ly home. A - - men, A - - men.

WITH RESTLESS AGITATION. C. M. Two Stanzas.

Kimball.

Short Anthem or Hymn.—[Tunbridge.]

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ALLEGRO MODERATO.

With rest - less a - gi - ta - tion tost, - And low - immersed in - - woes; - - - When shall my wild - dis - temper'd thoughts, Regain - their lost re - pose.

Be -neath the deep op - pres-sive gloom, My lan-guid spir - its fade, And all - - the - droop-ing pow'rs - of - - life, De - cline - - to - death's cold shade.

SOLO. 2d. TREBLE. TUTTI.

SOLO. TUTTI.

Antem, may be repeated.

The first system of the musical score consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "The foun - tain of Christ, Lord help us to sing, The blood of our Priest, Our cru - - ci - fied King."

The second system of the musical score also consists of four staves. It includes vocal parts and piano accompaniment. The lyrics are: "Here's strength for the weak - ly, That hith - er are led, Here's health for the sick - ly, And life for the dead." The score includes performance directions: "SOLO." for the vocal parts and "TUTTI." for the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 3/4.

Anthem. The second part may be repeated.

ALLEGRO.

ALL YE ON EARTH. P. M. M b 6's. 8's. & 4.

Anthem.
Or short Hymn.

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First system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "All ye on earth give praise, To him who reigns a - bove, He well deserves your sweetest lays, And pur - est love."

Second system of the musical score. It consists of three staves: a vocal staff (treble clef), a vocal staff (treble clef), and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "He ev - er is the same, By earth and heav'n confest, Then bow and bless the sacred name, Forev - er blest. A - men." The system concludes with a CODA section.

HYMN FINE.

May be repeated.

The hill of Zi - on yields, A thous-and sa - cred sweets, Be - fore we reach the heav'nly fields, Or - walk the - golden streets.

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a common time signature (C). The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

Then let our songs a - - bound,

Then let our songs a - bound, And eve-ry tear - be - dry; We're marching through Emanuel's ground, To fairer worlds on high.

Then let our songs a - bound, And eve-ry tear be dry; We're &c.

This system contains the next two staves of the musical score. It includes the continuation of the vocal and piano parts. The lyrics are written below the vocal staff. The system concludes with a double bar line and repeat signs.

If used as an Anthem, the second part may be repeated.

ANDANTE.

SALISBURY. L. M.

M #

I. Haydn.
Not original.

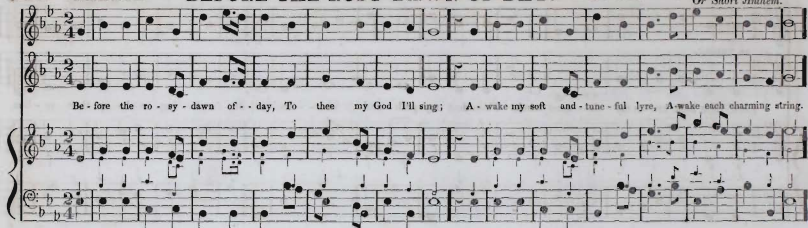
351

1st TREBLE.

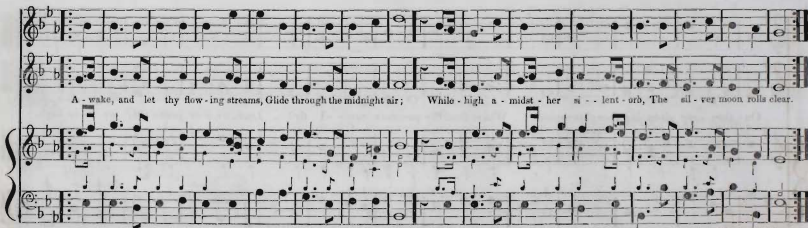
Lord, thou hast known my in - most mind, Thou dost my path - and bed - - inclose; My wak - ing soul - on thee re - lies,

On thee - my sleep - ing thoughts repose: Where from thy presence can - - I fly? Lord, ev - er pres - ent, ev - - er nigh.

May be repeated.



Be - fore the ro - sy - dawn of - - day, To thee my God I'll sing; A - wake my soft and - tune - ful lyre, A - wake each charming string.



A - wake, and let thy flow - ing streams, Glide through the midnight air; While - high a - midst - her si - lent - orb, The sil - ver moon rolls clear.

May be repeated.

1. The Lord is great! ye hosts of heav'n a - dore him, And ye who tread this earth - ly ball;

2. The Lord is great! his maj - es - ty how glorious! Resound his name from shore to shore;

3. The Lord is great! his mer - cy how a - bound - ing! Ye an - gel's strike your gold - en chords!

In ho - ly songs re - joice a - loud be - fore him, And shout his praise who made you all.

O'er sin and death, and hell now made vic - to - rious, He rules and reigns for ev - er - - more.

O praise our God! with voice and harp re - sound - ing, The King of kings, and Lord of lords.

SOLO. SOLO, 3^d TREBLE.

7's 6 lines. Je - sus is - gone up on high, An - gels come - to meet - their king;

SOLO.

7's 6 lines. Je - sus, Sav - iour of my soul, Let - me to - thy bo - som fly;

TUTTI.

An - gels come - - to meet their king: Shouts tri - - um - phant rend - the sky.

TUTTI.

While - the - - rag - - ing bil - lows roll, While the tem - - pest still - is high;

While the vic - - tor's praise they sing; O - - pen now ye heav' - - nly gates,

All my trust on thee is stay'd; All my help from thee - - I bring,

SOLO. *SA. TREBLE or TENOR.* TUTTI.

'Tis the King of glo - - ry - waits, 'Tis the King of glo - - ry waits.

SOLO. TUTTI.

Cov - - er my de - - fence - less head, With the - shad - - ow of thy wing.

Our fath - er, who art in heaven, hallow-ed be thy name; Thy kingdom come; Thy will be done on earth,

This musical system consists of four staves. The first two staves are vocal parts in treble clef with a key signature of one sharp (F#). The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, with the same key signature. The lyrics are written below the vocal staves.

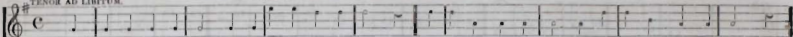
As it is in heav'n; Give us this day our dai - ly bread; And for - give - us our tres - pas - ses, As we for-

This musical system also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics continue below the vocal staves.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The lyrics are: "give { them that trespass a - - - gainst us; And lead us not in - to temp - ta - tion; But de - liv - er us from e - - vil; those who". The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

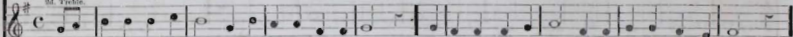
Second system of musical notation. It continues the vocal line and piano accompaniment. The lyrics are: "for thine - - is the king - - dom, and the pow - er, and the glo - - - ry, for - ev - - er, A - - men." The system concludes with a "Fine." marking at the end of the piano part.

TENOR AD LIBITUM.

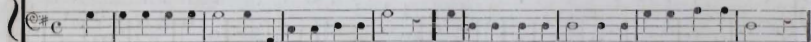
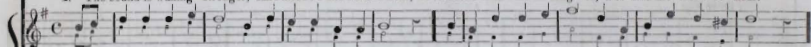


1. We come with joy and gladness, To breathe our songs of praise, Nor let one note of sad - ness, Be mingled in our lays;

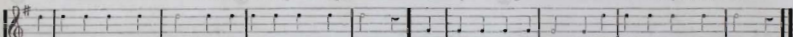
2d. Treble.



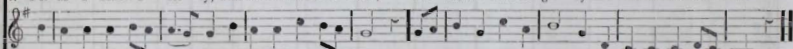
2. The sound is waxing stronger, And throne's and nations hear, Proud man shall rule no long - er, For God the Lord is near.



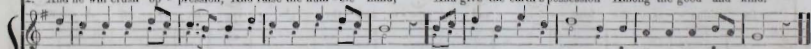
3. And then shall sink the mountains, Where pride and pow'r are crown'd, And peace like gentle fountains, Shall shed its pureness round.



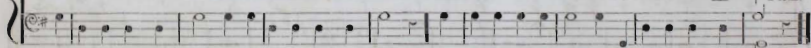
1. For 'tis a hallow'd sto - ry, This theme of freedom's birth; Our father's deeds of glo - ry Are echo'd round the earth.



2. And he will crush op - pression, And raise the hum - ble mind, And give the earth's possession Among the good and kind.



FINE.



3. O God we would a - - dore thee, And in thy sha - dow rest; Our fathers bow'd before thee, And trusted, and were blest.

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